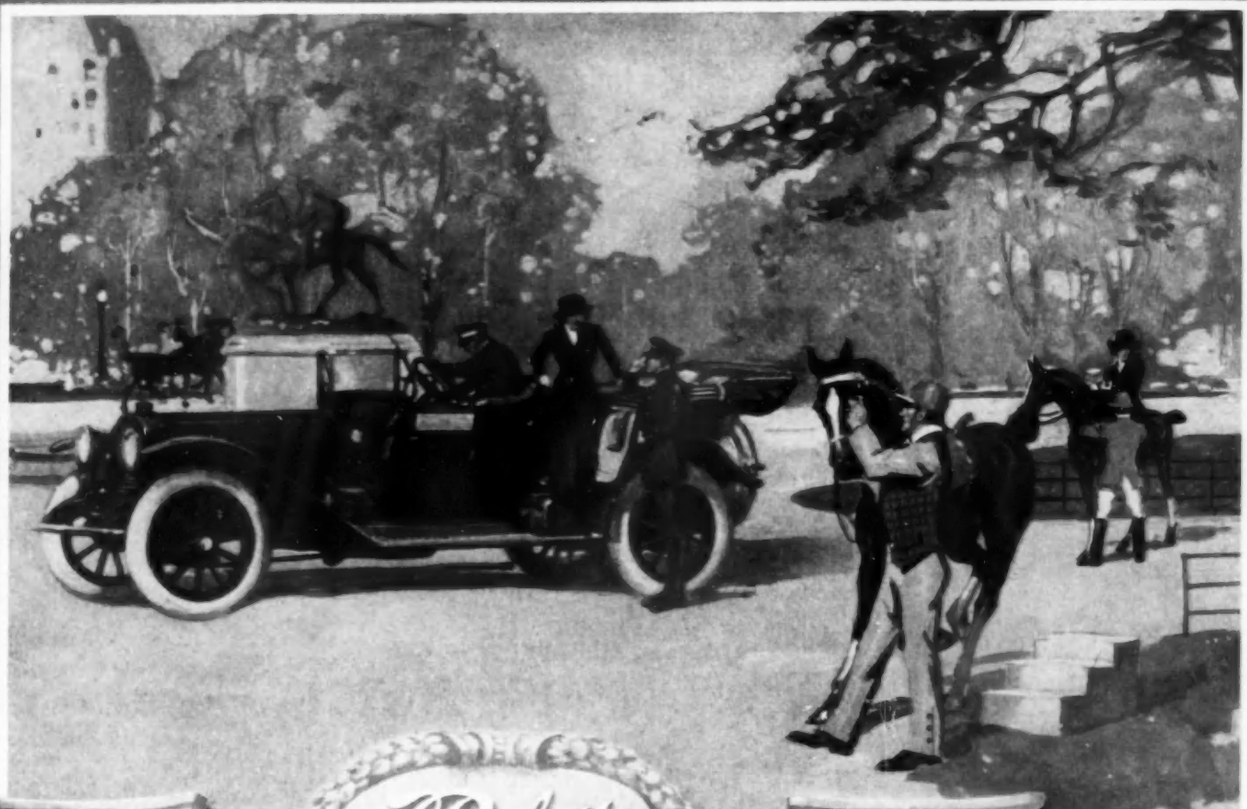
Summer Fashions number of Vogue

MAY



Peerless
The FAVORITE of FASHION

BEAUTY

"Whatever is in anyway beautiful hath its source of beauty in itself."—Marcus Aurelius.

The beauty of the PEERLESS car arises from the perfect adaptation of means to an end. It is a beauty of utility and efficiency. The car was fashioned first of all for strength and power, for safety and comfort; and because it is well proportioned and gracefully shaped to its purpose, it is beautiful.

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SOLD AT MODERATE PRICES

JEWELRY SILVERWARE BRONZES
CLOCKS CHINA AND GLASSWARE

THE MAIL ORDER DEPARTMENT
IS EVER AVAILABLE TO OUT-OF-TOWN
CORRESPONDENTS

FIFTH AVENUE & 37TH STREET
NEW YORK

DOWN PILLOW

The comfort of porch-chairs, hammocks, and motors is agreeably enhanced by the addition of this down pillow, covered with soft, yielding glove leather. The pillow is sewn into the cover and thus retains its shape. Observe the handle for carrying. $7.75.

WRITING PAD

This writing pad contrives to pay a double debt. In fair weather it may be taken into the garden or on the porch. Its plush covered bottom prevents it from slipping off the writer's lap or staining the dress. When used indoors it ornaments the handsomest desk or table. In colored calf-skin leathers, $6.50.

PACKING CABINET

In spite of its charm, the country home often lacks many conveniences of the town house; the accessibility of packing materials being one of them. In this beautiful and compact morocco cabinet, 6½ x 6 x 5¾ inches, are ingeniously arranged two balls of twine, scissors, paste, mucilage, linen shipping tags and labels. The twine unwinds through eyelets at sides. Colored morocco, $12.00.

ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
Actual Makers

THE SONG OF SUMMER

THE October magazines will soon be on the news-stands; the September editions are already old.

Prominent stage favorites about "to retire to their sea-side homes," have signed for the season with rural stock companies.

Business men are contemplating Europe—to regain the health they lost in making enough money to go there.

By these ear-marks we know the Song of Summer is heard in the land—a peculiarly appropriate moment to bring to your attention these articles for the country home—all of them eminent in quality, moderate in price, and distinctive in design—recently received from our English factories.

Write to-day for the CROSS Luggage Pamphlet.

Mark Cross

210 FIFTH AVENUE
NEW YORK

DEALERS THROUGHOUT THE WORLD

89 Regent St. LONDON, W. | 253 Broadway NEW YORK | 145 Tremont St. BOSTON

ENGLISH POST BOX

In the country where a mail-box is rarer than a dividend, and a trip to the post-office is a veritable pilgrimage, the convenience of this article is at once apparent. Tan English wicker, morocco leather front, $14.50.

SEWING BASKET

In town or country, sewing articles are always necessary. They can neither be escaped by indifference or avoided by flight. Like the poor, they must always be with us. Extremely light; easily portable for outdoor sewing; spreading legs give it a firm stance; full complement of sewing, crocheting and knitting articles; tan English Wicker, silk lining to match morocco leather covers. $16.50.

REFRESHMENT BASKET

In the country, unexpected guests should always be expected. This white enamelled wicker basket with twelve tall crystal glasses allows you to cope successfully with their wants; light, sturdy, easily portable indoors or out; center tray of cretonne under glass for cakes and sandwiches. $12.75.

GARDEN BASKET

Every lover of gardens will have good grounds for using this basket; sturdy tan English wicker, water-proof cloth lined; center compartment for flowers; trowel; fork; two spools of tape; one spool of wire; shears; scissors; measuring tape; knife; alphabetically arranged book with pencil. $11.50.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

At Special Prices

BATHING DRESSES AND ACCESSORIES

Women's Sizes, 32 to 44 bust; Misses', 14 to 20 years

21

No. 21. **Satin Bathing Dress,** in navy or black, with blue and green Roman striped silk waist, mannish vest effect.
Value $18.50 **14.50**

No. 21A. **Rubber Cap,** in emerald green, cerise or blue, with rubber rose in contrasting colors. **2.95**

No. 21B. **Tango Satin Bathing Shoes,** in navy blue or black. **1.95**

23

No. 23. **Satin, Moire or Taffeta Bathing Dress,** in black or navy blue, white organdie Gladstone collar and vest.
Value $16.50 **12.75**

No. 23A. **Silk Castle Cap,** in black or navy blue, with rosette. **2.95**

No. 23B. **Satin Shoes,** high cut, navy blue or black. **3.25**

25

No. 25. **Satin Bathing Dress,** in black or navy blue, collar and cuffs of white moire silk.
Value $14.50 **9.75**

No. 25A. **Silk Rubberized Turban,** in black, navy or purple, with donkey ears of wired satin. **1.95**

No. 25B. **Satin Shoes,** low cut, in navy or black, silk laces. **1.95**

27

No. 27. **Messaline Bathing Dress,** in navy blue or black, piped with King's blue or white silk.
Value $7.50 **5.00**

No. 27A. **Rubberized Satin Cap,** in navy, black or purple, wired bow. **1.95**

No. 27B. **Sateen Shoes,** low cut, in black, red or navy, cotton laces. **.95**

Bathing Combinations (*Not illustrated*)—Black Jersey, **1.95;** Black Worsted, **2.75;** Italian Glove Silk, **4.75**

SALES AND EXCHANGES

Wanted

TWO riding habits, one astride and one for side saddle, also breeches, boots, hat, etc. Give style, size and full particulars—when and where worn. No. 225-B.

TO correspond with ladies willing to give opinions and experiences regarding cross versus side saddle riding for women, also details of correct attire both styles. No. 226-B.

WANTED—A real lace bridal veil. Must be reasonable. State age, price and quality. Also set of gold coffee spoons. No. 227-B.

LADY, young, 5 feet 2 inches, slender, desires to purchase clothes regularly from another, dressing exquisitely. Also for boy twelve, girl three. Excellent condition necessary. No. 228-B.

CHEST of sterling silver, luncheon set, bed spread. Would correspond with fashionably gowned woman, wishing to dispose of wearing apparel, while yet in style. Size 36. No. 229-B.

Professional Services

HARVARD Senior, 8 years abroad, fluent in French and German, experienced tutor, traveled extensively in Europe, desires position for Summer as tutor, companion to young man, or secretary with family going abroad. No. 459-C.

A SOUTHERN Woman will take into her home a limited number of children for the summer. Personal attention given to each child, able to tutor. No. 495-C.

CHAPERONE. American lady experienced traveler, speaking French and German, will take young lady or several through Europe for recreation or study. No. 499-C.

SOUTHERN gentlewoman, 23, experienced companion to lady or young girl. Would travel, references exchanged. No. 500-C.

YOUNG woman with highest social references, well educated in French, Spanish, English and music, desires to travel abroad as companion or secretary to woman of culture. No. 501-C.

MASSEUSE, cultured, traveled, desires to travel abroad. Will assume responsibility as guide. Highest references. No. 502-C.

ADAPTABLE young Southern woman of pleasing personality and college education, desires position as companion or governess. Exquisite needlewoman. Good manager. References exchanged. No. 503-C.

EXPERIENCED, cultured, attractive Kindergartner wishes to be governess to small children in family, intending to spend summer abroad, at sea-shore or mountains. No. 504-C.

FRENCH lady, teacher of French at fashionable school, Bryn Mawr, Pa., wishes summer position four months with private family as French companion. No. 505-C.

POSITION wanted as housekeeper, companion or chaperone by refined woman under forty. Experienced and cultured. Best references. No. 506-C.

YOUNG woman of refinement open for position as private business secretary or social secretary. Will travel. Eight years' experience. References to be exchanged. No. 507-C.

THE services of a lady, who will assume charge of house and family, can be obtained by parents desiring to leave home for a long or short period. References. No. 508-C.

NEW YORK woman, thirty-five, desires position as chaperone or companion to young lady, or charge of widower's home. Have traveled extensively. Highest personal and social references. No. 509-C.

YOUNG lady, well educated, desires summer position as companion or governess. No objection to traveling. No. 510-C.

YOUNG college woman, refined and able, experienced in teaching and travel. Speaks German fluently, understands French, plays piano well, wishes position as companion, governess, or secretary, to party, or lady going abroad during the Summer months. No. 511-C.

YOUNG lady of refinement, conversant in art, music, and speaks German fluently, desires position as companion or would take position with artist. No. 512-C.

A 1914 Yale graduate desires position as boy's tutor or companion. He has had experience in a bank and would be willing to travel. No. 513-C.

What a Dollar will Do

The commission asked for the sale of furniture is ten or twenty per cent of the amount realized. For jewelry and antiques the sale commission is very high. You know what a ridiculously low price dealers pay for a new gown, even when it has been worn only once or not at all.

A dollar will pay for 25 words (or less) in these columns, and there is no further charge. One of these little messages from you may result in the sale of a thousand dollars' worth of furniture, or jewelry, or clothes, the commission charge on which, through other channels, would be a hundred dollars or more.

The unusual is always present in these little messages, and Vogue readers feel that they are talking through them to people who like good things. There is a real pleasure in offering a bargain where you know it will be appreciated.

And remember—absolute privacy for both seller and buyer covers every transaction. Only Vogue and the other woman know your name.

When you Insert Messages on this Page

Send your announcement to us when there is anything you wish to sell or buy. It will cost $1 for 25 words or less. Additional words, five cents each. Payable in advance.

We should have your message for the July 15th Vogue not later than June 10th.

When you Answer Messages on this Page

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 453-G.)

2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.

3. Send Vogue no money—wait until the other woman writes to you.

4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.

5. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Address all communications to

SALES AND EXCHANGES SERVICE
Vogue 443 Fourth Avenue New York City

Wearing Apparel

MATERNITY Summer suits, one white $15, one heliotrope $15, one excellent black moire (Lane Bryant) Mikado coat. Adjustable skirt, almost new. Cost $95—sell $40. No. 570-D.

PLAIN black serge suit, almost new, $14. Embroidered white voile dress $12. Smart black toque, new spring model. Cost $15—sell $7.50. Violet silk house gown. Cost $90—sell $20. Size 36. No. 572-D.

COVERT cloth habit, long coat and breeches, 1912 model, size 14, also canvas leggings, worn few times. Cost $36.75—sell $18 for outfit. No. 573-D.

PINK crêpe de Chine negligee, Vogue pattern No. 1730—$15. Lavender albatross kimono, embroidered scalloped collar and cuffs $7. Never been worn. Size 34. No. 574-D.

ON account mourning, handsome navy steamer or motor coat, dark blue cloth, plaid facing. Semi-lined blue satin. Finest English finishings. Never worn. Cost $75. Sell $25. No. 575-D.

FOR SALE: Exquisite evening gown, white chiffon, taffeta and lace, trimmed daintily with pink apple blossoms, pink girdle. Made in April, never worn. Ideal for Summer. Sell $45. No. 576-D.

DANCING frock, imported soft pink satin, embroidered net waist and draped tunic. Dresden silk girdle. Very dainty and girlish. Size 36. Sell $20. No. 579-D.

Wearing Apparel—Cont.

FOR SALE: Embroidered cream crêpe shawl, 64 in. square, fringe 15 in. $100. Also three-cornered black lace shawl, $50. Perfect condition. No. 581-D.

FOR SALE: Beautiful old Paisley shawl, extra large, perfect condition. Price $100. No. 582-D.

FOR SALE: Nardi made black riding habit, side saddle. Worn two or three times. Size 36. Worth $125—sell $50. No. 585-D.

FOR SALE: Large three-cornered real lace black shawl, perfect condition. Suitable for drapery for evening gown. Will sell for $35. Antique set, lava jewelry. No. 586-D.

SACRIFICE entire wardrobe account mourning. Latest imported model suits and gowns for afternoon and evening, one of Dresden chiffon and lace, never worn. No. 587-D.

FOR SALE: Afternoon dress, grey-blue embroidered net over Alice blue satin. Cost $120—sell $25. Also flowered silk afternoon dress, peach colored ground, latest design. Cost $75—sell $25. Both excellent condition. Size 38. Will send on approval C. O. D. by express with privilege of examination. No. 589-D.

FOR SALE: Old-fashioned Paisley shawl made into opera or carriage wrap. Hand-woven blue and white woolen bedspread, made 1853; peacock design, $30 each. No. 591-D.

Wearing Apparel—Cont.

FOR SALE: Blue mandarin, heavily embroidered in pink roses. Worn several times. Bought at Sing Fat's. $50—sell $25. No. 593-D.

FOR SALE: Elegant sable stole, twelve skins. Recently valued by Gunther at $4400. Will sell for $1800. Responsible party can have same sent to any furrier for valuation. No. 595-D.

TAUPE taffeta street or house gown. French model. Black Chantilly lace—scallop tunic effect. New. Cost $150—sell $85. Black charmeuse dinner gown, black gold and jet waist and tunic. Worn 3 times. Cost $140—sell $80. Ruby velvet, silver and chiffon trimming, dancing frock. Cost $125—sell $70. All size 40-42. No. 598-D.

BROCADED black chiffon, silver over white satin, edged fur, real lace. Cost $200—sell $100. Navy blue brocaded suit. Cost $125—sell $60. Both size 40-42. No. 599-D.

FOR SALE: Two French dinner gowns, one Jacqueminot red, one black velvet brocaded chiffon. One blue brocaded chiffon afternoon gown. Size 40. $75 each. No. 600-D.

FULL dress suit and Tuxedo coat, also two fancy evening vests for large man. Perfect condition, very elegant. Cost $200—will sell lot for $50. No. 601-D.

LARGE, handsomely embroidered white Chinese crêpe shawl, suitable for bridal gown or wrap. Never worn. Worth $500—sell for half, or reasonable offer. No. 603-D.

Miscellaneous

SACRIFICE very fine old Kirmanshah rug, 9 ft. 6 in. x 11 ft. 6 in. Soft rose color and old ivory predominating. $300. No. 571-D.

FOR SALE: Pair of genuine Rose Bead Portieres, Forty-Two Hundred beads, all hand made. Very beautiful. Novelty. No. 577-D.

FOR SALE: Antique three piece white and gold tea set. Gold band and ivy leaves. Pomegranates for cover handles. Unusually handsome, perfect condition. Other china and furniture. No. 578-D.

LOVELY pearl and sapphire bar pin. Never worn. Will sell for $10. No. 580-D.

FOR SALE: An unusually handsome hand-crocheted double bedspread. Perfectly new. Value $70—sell $40. No. 583-D.

ANTIQUE mahogany sofa $25. Shelf clocks, large. Old blue "Ridgway" tureen, perfect condition. Canis College, Cambridge, England, pictured on it. No. 584-D.

FOR SALE: Antique wall hanging of solid embroidery, obtained from Japanese Temple and representing typical Japanese scenery, with Mt. Fuji in the background. Cannot be duplicated. Size 94 x 64 in. Price $500. No. 590-D.

FRAGRANT sandalwood necklace worn as amulet by priestess, Hindoo Temple, $3.50. Also love chain of flower beads, $2.50. No. 597-D.

FOR SALE: Unusually handsome Hardanger set openwork embroidery, Gothic design. Took year to make Norway. Centerpiece 33 inches square, dozen doilies 9 inches square, 3 dozen 6½ inches square. Never used. Worth $150—sell $100. No. 602-D.

HANDSOMELY Furnished, Duplex apartment. Three baths, five masters' and three servants' bedrooms. Corner apartment. Cool. Near Central Park East, and car lines. Short or long term. No. 588-D.

LARGE furnished studio bedroom to sublet—(Grand Piano) centrally located near 34th St., New York City. Very quiet, all conveniences. Tea room in building. Moderate rent. References. No. 592-D.

WILL rent for Summer months, a beautiful home, ideal place for small children. Large grounds, rose garden, kitchen garden, and chickens. All modern improvements. Completely furnished. Billiard room, garage. First class colored servants. Located in city of Western New York. References exchanged and views of place on request. No. 594-D.

TO RENT: Stucco house beautifully furnished from June 1st to November 1st. Five minutes from station. Short Hills, N. J. 6 master rooms, 4 baths, 3 servants' rooms, 2 large living rooms. No. 596-D.

FOR SALE: Antique hanging Friesland (Dutch) clock, gilded and painted, long brass chains and weights. Delivered $30. Also silverware, quaint designs. Sketches shown. No. 604-D.

"Aurora"

"AURORA" all rubber beach hat with tight band inside in two-tone stripes, 1.95

NEW BATHING AND SWIMMING DRESSES

From BONWIT TELLER & CO.

"Léda"

"LÉDA" all rubber jockey, two-tone stripes, 1.95

"Zinobie"

"Eugenie"

"Elise"

"Sari"

"SARI" model. Excellent quality soft finish taffeta, smartly ruffled, Black, Navy, Hunter and nigger Brown, 9.75

Cap all rubber with patent leather butterfly, 1.50

"ZINOBIE" model. Silk serge made with wide circular tuck forming tunic effect; trimmed with soft plaid silk, Black, Navy, Green and Brown, 5.00

Cap of all rubber tightly drawn into rubber rosette, .50

'EUGENIE" model of silk serge with smart taffeta ruffle and silk buttons, Black and Navy only, 5.50

Cap of draped rubber with rubber flower rosettes at each ear, 2.25

"ELISE" model. Silk serge swimming suit. Skirt slightly draped, buttoned at side, Black and Navy, 4.50

Cap of all rubber with semi-flap in back and rubber streamers, 1.00

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Lord & Taylor

Fifth Avenue

La Jolivete

La Rosiere

La Jeunesse

La Joie

La Joie—This costume of deep rose pink in excellent quality French linen is both practical and smart. It is especially well designed. Collar, cuffs and vest are of fine quality ecru net. Carved buttons in rose and white exemplify the French love for clever details. Sizes 36 to 42. Now $7.50.

Leghorn, flower-trimmed; exquisite roses, lilacs and wheat, faced with pink. $10.00.

La Jeunesse—Of French crepe in a new lacy stripe outlined with double threads of black and accentuated by a wee red silk dot. Below the long tunic Cheruit is making famous, is a white crepe underskirt. The wide, soft girdle is made of moire ribbon in a rich American beauty pink. The net vestee, crochet buttons and narrow colla' are all new features. Sizes 13, 15, 17 years. Now $12.50.

Milan Hemp Sailor, gros-grain band. In white, black and colors. Beautiful quality, fine and soft. $7.95.

La Jolivete—In a soft pink French linen with up-standing collar, revers and vestee of fine white lawn edged with linen lace. This model shows the new combination of double tunic and panel front. Two narrow ripples make a becoming waistline. Sizes 16, 18, 20 years. Now $7.50.

Watteau Leghorn with black moire ribbon, pink buds and forget-me-nots. $10.00.

La Rosiere—Of imported white crepe, trimmed with the material dotted with fashionable silk chenille discs in French blue, pink or rose. Flat collar and deep crushed girdle to match. This tunic and the treatment of the waist are seen on many imported models. 16, 18, 20 years. Now $9.50.

Charming poke of leghorn, with black and pastel shades of lacquered or satin ribbon and French flowers. $5.95.

La Bijou—Of Dolly Varden Crepe with guimpe of fine tucked lawn. Well trimmed with good Valenciennes lace and crochet buttons. The black velvet belt is effective. Sizes 6 to 14 years. Now $3.95.

Hat of black peanut straw, ribbon or velvet band in colors with clusters of flowers. $1.95.

La Beaute—Splendid French linen in rose, French blue or leather color with white pique collar and cuffs. Has soft, taffeta tie, well-cut belt and silk soutache and button trimming. In two pieces—skirt on good cambric underwaist. Exceptionally smart. 10, 12, 13, 15 years. Now $5.00.

Genuine Panama with black velvet band. Charming shape. $5.95.

La Cherie—Genuine Irish linen, striped in black with cuffs, collar and link buttons of rose linen. Or green stripes and green trimmings. A well made reproduction of a model that sold for much more. Sizes 6 to 12 years. Now $1.95.

Panama with new drop brim and velvet band. Fine and soft. $3.95.

La Petite—No frock has more childlike simplicity and charm than this dainty white lawn—lace trimmed and fluffy with its miniature tunic and girdle of soft blue satin. Dependable quality throughout. Sizes 6 to 14 years. Now $5.00.

Lovely Lingerie hat with pink moss roses and blue satin streamers. $6.95.

La Petite *La Cherie* *La Beaute*

La Bijou

Fifth Avenue **Lord & Taylor** *New York*

Early reductions on midsummer models

La Fantaisie *La Triomphe* *La Blanche* *La Marseille* *La Francaise*

La Francaise—One of the loveliest of the recent French blouses we have reproduced in crepe de chine in white, maize or flesh.

Treatment of the yoke and shoulder lines is most interesting. The collar itself is very new, being a combination of a Medici in sheer organdy with a deep, flat collar of organdy—richly embroidered. This effect is noticeably lovely and bids fair to appear on many smart blouses. Bow of black taffeta. Now $5.00.

La Marseille—Of Japanese wash silk is this tailleur blouse. All white excellent quality, with Roman striped silk bow to finish deep V neck. The lines of the collar, the drop sleeve, the cuffs and finish throughout are exceptionally good. Now $3.95.

La Blanche—Of lawn, snow white and sheer, daintily trimmed with entre-deux and self-covered buttons, white bands of *good* Valenciennes lace traverse either side of the front. The yoke, sleeves, collar and cuffs are novel in design. The tucked effect of the waist is one of the latest ideas, and is certain to give the blouse distinction. Now $2.95.

La Triomphe—Handkerchief linen is so much in favor that no woman can dispense with one of these charming and practical blouses. With raglan shoulder, high flaring white collar and cuffs. In all the correct colors, white, Copenhagen, lavender or maize. Now $2.95.

La Fantaisie—Fresh and cool-looking is this blouse of fine white lawn. With Normand collar and trimmed with excellent Valenciennes lace in two fluffy rows down the front. An exceedingly good looking blouse with new style features. Now $1.95.

La Charmante—Voile makes a wonderfully fresh looking summer frock and is justly popular. Here a fine quality in white is polka-dotted in green, blue or black with a silk girdle of corresponding hue. Made over a net underwaist. A lovely fine shadow lace is combined with net to make the vest, high flaring collar and ruffles at sleeves. Notice the well-designed skirt. Sizes, 36 to 44. Now $9.50.

Hat of Leghorn in new sailor model. Trimmed with white golfine and two smart white wings. $5.95.

La Merveille—An imported crepe makes this dress especially interesting. The white ground is irregularly shot with ratine threads in green, rose, blue or black. Not only is this fabric one of a French designer's loveliest effects, but the cut of the dress is most attractive. The vestee is of white net with narrow revers of embroidery. The girdle of black lacquered ribbon reflects another important mode of the summer. Sizes 36 to 44. Now $7.50.

Milan Hemp hat trimmed with cerise crepe and velvet ribbon, and clusters of shaded flowers, well-placed. Unusually lovely. $10.00

A corps of experienced shoppers will fill orders by mail as carefully as if you shopped in person.

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SPRING AND SUMMER

Every desirable leather and fabric in the new combinations, suitable for all occasions.

4.00 5.00 6.00

No. 369

No. 369—Patent Calfskin Colonial; black brocaded quarter, hand turned sole 4.00

No. 355—Same Style in all Bronze Kidskin.... 4.00

No. 379

No. 379—Imported Bronze Kidskin "Ostend" Pump; hand turned sole, bronze ornament..... 6.00

No. 354—Same style in all Patent Calfskin.... 6.00

No. 347

No. 347—Patent Calfskin Iris Pump; hand turned sole, cut steel ornaments 6.00

No. 442

No. 442—White Buckskin Colonial; light welted sole, self covered buckle 6.00

No. 444—Same style in White Canvas..... 5.00

No. 360

No. 360 — Imported Bronze Kidskin Colonial; brocaded quarter, hand turned sole..... 5.00

No. 364—Same style in all Patent Calfskin.... 5.00

No. 384

No. 384—Patent Calfskin Colonial; fawn buck insert, hand turned sole.. 6.00

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Women's and Misses' Smart Summer Dresses

Dresses and Millinery on sale in all our stores

"A"—**Dress of Figured Voile,** in Brown, Green and Blue, new model, two tier ruffle skirt of self material, shadow lace collar and cuffs, peau de cygne belt, piping and top cording in contrasting colors..... 7.50

Hat of Hemp straw, sailor crown, lace brim, American beauty rose trimmed, 5.00.

"B"—**Dress of French Linen,** extra quality, in Tan, Rose, Pale Blue, Copenhagen, Pink and White. Smart tunic, effectively trimmed with insertion of hand crochet Baby Irish, leather belt, Crochet buttons and bow 13.75

Hat of black Glacé Straw, trimmed with glacé ribbon and jet quills to match, 10.00.

"C"—**Dress of White Cotton Crepe** combined with plaid crepe in contrasting colors. Blouse and collar of plaid surplice folds, deep Greek bodice of White Crepe..... 15.00

Hat of White Leghorn brim, French Crepe crown, trimmed white pigeon breast and wings to match, 8.50.

"D"—**Dress of White Cotton Crepe,** bolero jacket effect, Blouse and long tunic skirt artistically trimmed with heavy Russian embroidery; soft girdle of white or colored Taffeta, two rows of hand crochet buttons down front of tunic..... 15.00

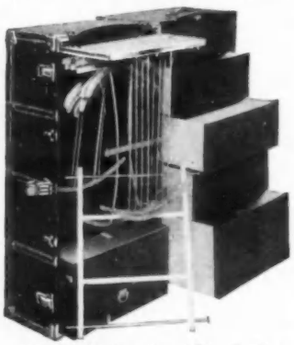
Hat of Tagal Straw in all colors, trimmed wtih crush roses and velvet, 7.50.

"E"—**Three-Piece Dress.** Blouse of White Organdie, French tucks and hemstitching Gladstone collar of lace; cutaway jacket of Golfine in Reseda, Tango, Rose, Tan Copenhagen or White; lace Ratine skirt with inserted pockets and soft girdle sash of satin to match jacket.. 19.75

Hat of White Milan Hemp, trimmed with black ribbon, wings and jet ornament, 8.50.

A Whirligig Career—a Fight for Life

FP--FP--FP---SCH-H-H-H-H! The train stops. The time is short. The baggage man is on the jump. Slam! goes your trunk. Every jolt may be the last unless each part is stout and sure. A "Likly" dealer in your town will show you how to fool the strongest and most careless baggage man alive today! Each "Likly" Trunk or travel bag comes with our 5-year guarantee tag. Dealer fills this in at the time you buy. If trouble occurs we will repair the trunk or travel bag or give you a new one. Compare the "Likly" guarantee with any other luggage "guarantee." Draw your own conclusions.



"Likly" Puritan Wardrobe Trunk

"Hanging Clothes gather no wrinkles"

That's the main reason for the leadership of "Likly" Wardrobe Trunks. You *hang* your clothes in. They stay *flat* in travel. The new "Likly" quick-lock follower (patented) keeps every garment as smooth and trim as a millionaire's valet or Mrs. Millionaire's French maid.

Reason No. 2 is this: Back of every "Likly" Trunk is 70 years' experience in building high grade luggage.

Over 50% of our skilled workmen have been with us over ten years. Our policy is no-skimp throughout.

Stout basswood foundations, special locks and corner caps and a host of other qualities keep "Likly" Luggage out of Davy Jones' locker for years and years.

With each "Likly" Wardrobe Trunk comes our 5-year guarantee.

"Likly" Wardrobe Trunks are made at prices ranging from $20.00 to $85.00. It's high time you owned one.

"Likly" Country Club Bag

Not quite a year old, and yet it is probably the largest selling oxford bag today! That is the record of this "Country Club" Bag.

An unusually roomy pattern. Has hand-sewn English frame. A handle that's riveted on to hold like Grim Death. Sewn by the staunch "Likly" flat-side stitching. Lining of plaid serge. On one side are elastic, rubber-lined pockets for toilet articles. On the other, three folio pockets.

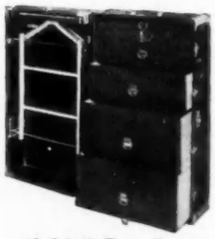
Made of imported pigskin, embossed with a walrus grain.

Prices: 18-inch, $15.00; 20-inch, $16.50.

Comes also in imported East Indian black *Carabao* hide. This is the toughest hide known—and is as handsome as it is durable.

Prices: 18-inch, $25.00; 20-inch, $27.50.

When a regular trunk is too big and hand luggage is too small, here's the happy compromise.



"Likly" Runabout Wardrobe Trunk

Somewhat smaller than our regular wardrobe trunks—but a genuine Old Ironsides for wear.

This sturdy little cousin holds 3 or 4 suits in the garment section. On the other side it has the usual drawer arrangement.

The "Likly" models in this size range in price from $27.50 to $55.00. Examine these trunks and you'll vote the prices decidedly moderate.

This brass trademark is found on all genuine "Likly" Luggage.

Send for the "Likly" catalog. Its 128 large pages describe the widest and most durable line of luggage made today.

HENRY LIKLY & CO.
ROCHESTER, N. Y.

"Likly" Londoner Soft Kit Bag

This bag's style was born in England. Coached into perfect form by "Likly." Rapidly becoming a favorite among those who say style isn't sinful. Known technically as a soft Kit Bag.

Filled, it assumes a squarish shape. Carries all you can think of at packing time. Room also for anything else you happen to forget.

Look again at this loungy fellow. How will you have him? Your choice of light russet cowhide or black pigskin in bold walrus grain.

Your dealer will show you "Likly" Kit Bags in models for men or women. Prices range from $15.00 to $40.00.

"LIKLY"

5 Yr GUARANTEED

LUGGAGE

Asks no favors of the baggage man

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Four insertions, (minimum order) payable with order..... 15.00

Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

Crowded Out!

THE space usually reserved here for a little talk about Vogue's advertisers has been almost crowded out, this week, by other things that you will find more interesting.

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A FEW CHOICE SPECIMENS of quaint pieces, together with true copies of antiques made of old woods. Hand made in our shops. Also repairing. William Birns, 70 W. 38 St., N. Y.

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201 Club Linen" / 169 "Velour" / 383 "Basket Weave" — New faces, improved designs, enlarged indexes, New Joker.

All in smooth or "Ruffinish" 4 colors each. Red-Blue-Brown-Green. Every pack contains Royal Auction Table and rules. Plain edge, 25c. (doz. $2.75); Gold edge, 35c. (doz. $4).

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of hemstitched organdie. To be worn with suits or coats. Special, 50c.
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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Riding Habits—Cont.

BONWIT TELLER & CO. will send a booklet of new Misses' Styles in Dresses to those who request it. Write for copy. Fifth Avenue, New York.

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Selling Agents

OVER-STOCKED WARDROBES, Antiques. Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, N. H.

MME. NAFTAL pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds; jewelry. 69 W. 45th Street, New York. Tel. Bryant 670.

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ULTRA-SMART, BENCH MADE SHOES builded to conform to your individual foot, through correspondence. William Bernstein, Originator of Short Vamp Shoes, 6 W. 37th St., N. Y.

"SHOECRAFT" SHOP, 27 W. 38th St., N. Y. Short Vamp Shoes bearing the "ShoeCraft" stamp of individuality. Send for booklet "V" showing Long and Short Vamp styles.

Shopping Commissions
New York

MRS. H. GOODALE ABERNETHY Shopping Commissions. No charge. 37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Reunequin, Paris.

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MRS. C. B. WILLAMS, New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Spring specials. 366 Fifth Avenue, New York.

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Shopping Commissions
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ROMAN SHOPPER buys for you, anything from an old master to a handkerchief. Send for price list or just say what you want. Address "Shopper," Sebastie Reale, Rome, Italy.

Shopping Comm'ns—Cont.
Cities Other Than New York

PARIS SHOPPING, Guide, Children's Temporary caretaker; motor trips arr. by day or week. Highest ref. in Paris and U. S. A. Mrs. E. C. S. Lewis, 87 Rue de la Tour, Passy, Paris.

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COLLEGE WOMAN (& D. A. R.) will chaperon ladies visiting N.Y. Social advantages & shopping facilities. Mrs. J. K. Roundey, Hotel Martha Washington (for women only), 29 E 29 St, N.Y.

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BEST VALUES in the shops; amusements; where to stop; how to see New York and other information known only to New Yorkers. Ask questions. Mrs. Warren's Tea Shop, 13 E. 35 St., N. Y.

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FURNISHINGS for SUMMER COTTAGES made by the blind, hand-woven scarfs, baskets, rugs, etc. The Lighthouse Weavers of The New York Assoc. for the Blind. 111 E. 59th St., N.Y.

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WEDDING GOWNS and trousseaux a specialty. Orders by mail satisfactorily filled. Mrs. Copeland, 334 Fifth Avenue, New York.

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STAGE SECRET DEODORANT a non-greasy paste—neutralizes perspiration & all offensive odors of the body. Cleanses & sweetens. 25c by mail. Ray Mfg. Co., 246 West 46th St., N. Y.

GARDENIA BLOOM AND CREAM, beauty builders, perfectly pure, non cosmetic, yet give the skin the white velvety texture of the flower. Booklet. Aurora Specialties Co., Lowell, Mass.

PATE GRISE for Old or Aging Hands. Friend of middle-age. Banishes tell-tale "crêpeiness," restores contour, color, smoothness. Aurora Specialties Co., Lowell, Mass. Booklet.

UTH-GLO TREATMENT. Insures a beautiful complexion. Improves texture of skin. Leaves soft finish of a roseleaf. Complete outfit with full directions $1. Uth-Glo Co., Castile, N. Y.

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LOTION ROSÉE (liquid rouge). A pure vegetable extract which gives a delicate and natural color to the cheeks. By mail $1. Natura Co., 461 Fifth Ave., New York.

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WILE-AWAY STEAMER BOXES. A gift for every day. Contents selected for the individual. Prices, $5, $7.50, $10, $15 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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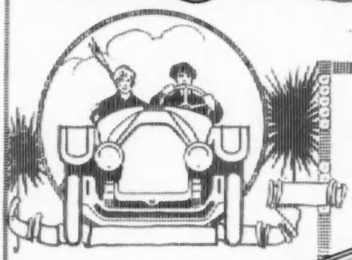

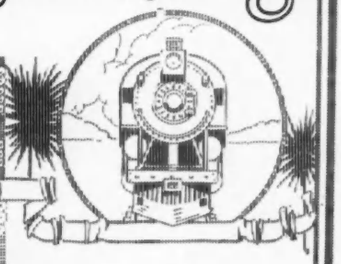

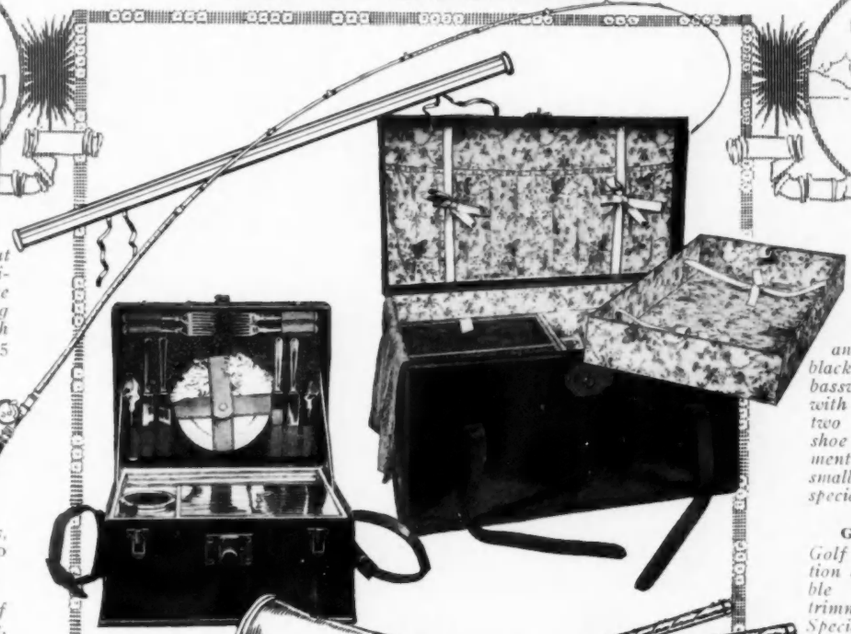

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Six-in-one knockabout combination rod, reversible cork butt, snake guides, "Frost's" locking reel seat. Special with case $4.25

REEL

Casting reel, fitted with jewels; round plate Kentucky pattern; ivory thumb piece and handle; steel pinions; 60 yards, $1.00; *80 yards*.....$1.10

MOTOR RESTAURANT

Motor restaurant set of black enameled duck, with complete luncheon outfit and tray, fitted for five people.....$11.50

Thermos bottle, one quart size....$2.50 *each, extra.*

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A very compact week-end or motoring case, 26 in. long, 14 in. wide and 14 in. deep, made of black enameled duck over basswood veneer; lined with cretonne; contains two trays for dresses, shoe and hat compartment and pockets for smaller accessories. Very special $24.50

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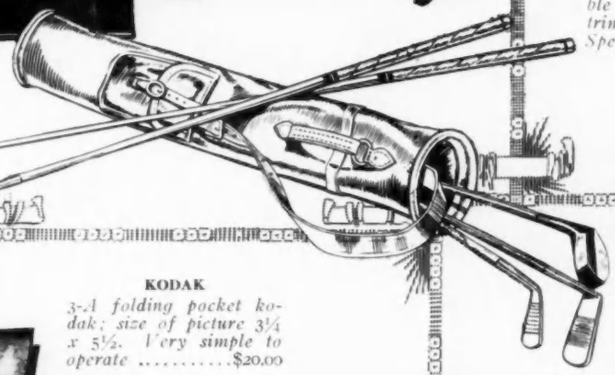
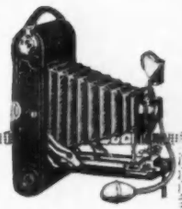
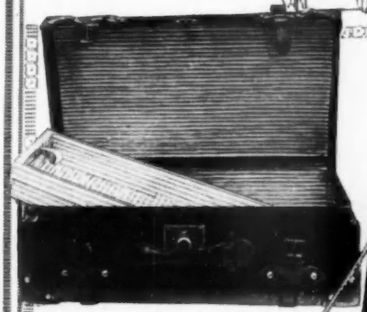
Golf set of five regulation clubs, in very durable white duck bag, trimmed with leather. Special $15.25





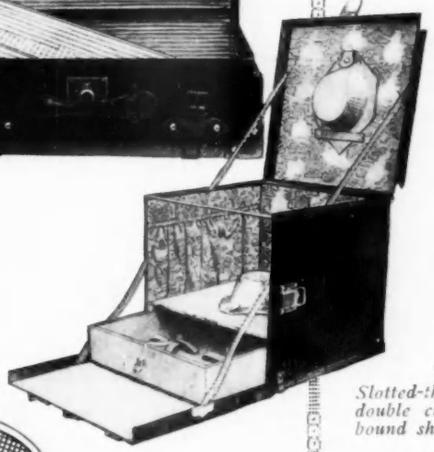


KODAK

3-A folding pocket kodak; size of picture 3¼ x 5½. Very simple to operate $20.00

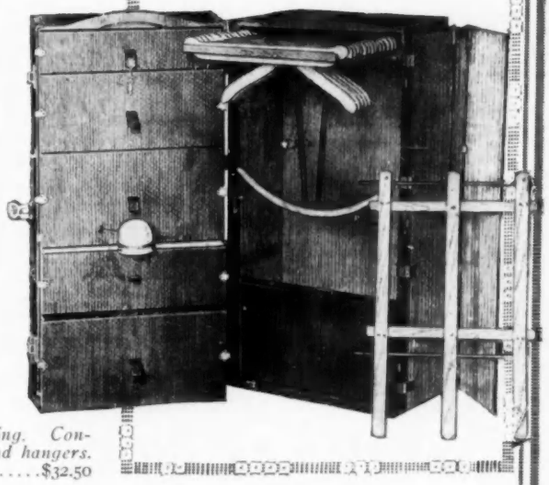
WEEK-END CASE

Week-end Case of black enameled duck, with tray, 24 inches, $6.50; *26 inches,* $7.50; *28 inches,* $8.50



HAT BOX

Hat Box of basswood veneer, covered with enameled duck; compartments for hats, veils, gloves, waists, handkerchiefs, etc., strong enough to check. Special..$12.00



TENNIS RACQUET

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A Preferred List of American Schools

THE schools in this directory represent three years' careful investigation on the part of Vogue. Remember that a school is selected, not for a week or a month, but for a year at least, and usually for an even longer period. Therefore you should not choose hastily.

Begin by reading all the announcements on these pages. You will be surprised by the variety of schools that you will find. When you remember that a generation ago there were only a handful of first class private schools in America, it is amazing to find how many there now are. Very possibly you will find here in Vogue the very school for which you are looking; if not, feel entirely free to write Vogue for special information.

Every school represented here will be glad to send you its catalogue, and also any further particulars that you may need. Arrange, if possible, to visit the schools that most appeal to you before the Spring term ends; in this way you will secure a great deal of invaluable information. When writing to Vogue about the schools, address:

Vogue School Service
443 Fourth Avenue, New York

New York—Cont.

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DAY AND BOARDING

Finishing School Secretarial Course College Preparatory—is a school where, in addition to the academic work, girls receive training in the practical duties of life. *That* constitutes a *finishing* course that is worth while, does it not? Investigate, too, the possibilities of the well-paid and dignified profession of private secretary. Let us tell you how you can fit yourself thoroly for it at THE SCUDDER SCHOOL, where amid pleasant, refined surroundings you can learn just what the secretary ought to know, and learn it well. Make yourself *able* to support yourself, whether or not you need to. Address, Myron T. Scudder, President, 57 West 96th Street, New York City.

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For circular address
MRS. MARY E. DOW, Principal,
Briarcliff Manor,
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New York—Cont'd

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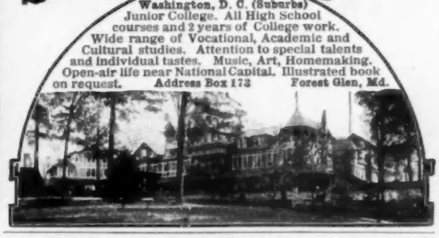

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SUMMER occasionally brings a lull in the march of the modes. But not *this* summer. The fashions just now are making rapid changes, and include some very striking eccentricities. Therefore, the summer issues of Vogue will prove especially useful. They will present many novel designs with which you should be thoroughly familiar before undertaking the serious business of planning your autumn outfit.

For example, in the next Vogue we shall have a great many pictures of the more striking styles of the hour—the tight basques with even tighter sleeves, set off down the front with enormous, black ball buttons. Nor has the skirt fallen behind in originality, for the greatest width has now descended to a point midway between knee and ankle; this can be accomplished by either a single tunic or a series of ruffles.

Look for many pictures of all this in the next Vogue, and in the following numbers. Even though you will not make many additions to your wardrobe in the summer months, to read Vogue now is to be forewarned against the sweeping changes in the mode which next autumn will bring forth. You will find that every woman who makes the most of Vogue keeps it at hand during the summer months and studies the fashions as they are produced; so, that, when the necessity arrives to buy her new wardrobe, she is able to do it without a long study of the new fall styles.

THE PRIZE CONTEST ENDS JUNE 10

Page 124 of this Vogue is the final announcement of our current Prize Contest, which we are conducting not for the benefit of those who write cleverly, but for those who have had the most experiences with Vogue. Whether or not you mean to compete, be sure you read this page. Through its clippings from letters submitted in former contests it may suggest to you ways to make the most of Vogue.

A SUMMER SERVICE

There is a little reminder on page 135 of the fact that Vogue takes no holiday and is particularly glad to shop for you while you are taking yours. This offer includes small purchases as well as large; and there is no charge for Vogue's services.

YOUR SUMMER ADDRESS

Does Vogue know your summer address? If not, now is the last moment to send Vogue a postcard with both the old and the new address. Please send us word at least three weeks in advance of the time you want the change made on our list. As page 131 points out, we can not avoid *all* delays *always*, for the Post Office now sends magazines in some districts by freight. We can, however, change your address properly when you give fair warning.

TO BE well prepared for your summer travels, read the next Vogue before you sail. If you are not traveling this year, the forthcoming Vogue will, nevertheless, carry you in fancy to interesting places on the other side. Look for this cover:

The cover of the next (June 15) Vogue is by G. W. Plank.

For the Traveler-in-Fact, the next Vogue presents a most helpful article, with Dryden illustrations, on suitable yet smart clothes for steamships and trains. There are also several pages on the little conveniences and the big necessities of travel—the things which add greatly to one's comfort on the journey.

TRAVEL ARTICLES

For the Traveler-in-Fancy, there will be in the European and Travel Number a variety of news and pictures of alluring places overseas. This year there will take place at Berne, Switzerland, a great exhibition. Vogue will take you there. Then there is a paper on the little picturesque inns of England, and especially of North Devon, the county so much loved by Englishmen from Drake and Frobisher down to Rudyard Kipling.

From England and Switzerland the next Vogue carries you back again to our American summer resorts, where the season is now well under way in Newport, Southampton, Bar Harbor and Lenox. And do not miss the fashions in the next Vogue; as hinted in the opposite column, they will be both new and interesting.

In the next Vogue we shall also have an article on a remarkable group of young French artists who have gone in for interior decoration and the designing of fashions. Our article is illustrated with characteristic pictures of these modern Beau Brummels, mostly by themselves. All of them affect a certain dandyism in dress and manner—you will find the article decidedly amusing and at the same time you can not help admiring much of the work that is being done by these men.

MRS. ERNEST WILTSEE AND HER SON

After the manner of the eighteenth century English masters, Wilhelm Funk elects to paint the beautiful Mrs. Wiltsee holding her sturdy, small son. Mrs. Wiltsee, formerly Miss Emily Stuart Taylor, and her husband, Mr. Ernest Wiltsee, are among the well known Americans who make their home in Paris

MAY 25 1914

V O G U E

THE WOMAN, *the* ARTIST, *and the* PORTRAIT

Between the Frankness of Sargent and the Discreet Flattery of Halmi Lie Many Degrees of Wise Blindness and Keen Insight

"I PRAY you," wrote a fair lady in the early seventeenth century, "intercede for me with Mr. Van Dyck and entreat him to change my portrait, for though I know that I be ill-favored, I think that I be not so ugly as he has painted me."

Throughout the history of painting this has been the troubling problem of the portrait painter, to reconcile his own vision with the demands of the sitter, to see the charm of women and the strength of men, and to be wisely blind to traits which mar the one or detract from the other. Who can doubt that much of the high-bred dignity of Van Dyck's portraits existed only in the imagination of the artist, that, to a great extent, that gifted man of the world taught the English aristocracy how it should look? Who does not know that Sir Joshua Reynolds "taxed himself to six sitters a day," and turned out portraits by hundreds, yet won for himself enduring place in all but the highest rank of portrait painters? It is assuredly a legitimate demand on the part of the sitter that the portrait should be a pleasing thing, not too frank to live with in comfort, and not too decided to tone with the room; that it should be finished without too many irksome sittings; and that, when finished, it should bear a resemblance to the original.

SARGENT AND HIS UNMITIGATED FRANKNESS

Painters there have been like the Spaniards, Velasquez and Goya, and our present-day American, Sargent, who have dared to draw the curtain and place their sitters boldly and frankly before the public; who have told the truths of character with a directness and keen insight which permitted no gainsaying.

Of Sargent, who holds a position as a portrait painter unapproached by his contemporaries, it has been said with truth that his sitters, when beyond the age of eight or ten, very rarely enlist the affections of the spectator, yet the almost aggressive force and sureness of the presentation carry conviction of its truth, and the technique is as masterly as the interpretation. Even the powerful personality of a Sargent, however, has maintained this entire sincerity only at the price of nerve-wearing struggles which would have discouraged many another, and which, it is said, have finally led Sargent to abandon portrait painting.

If among the host of contemporary artists, both foreign and American, who have qualified as painters of beautiful women, there is no other who may boast the independence of Sargent, there are, none the less, very many whose work is both technically sound and of great beauty, who paint the charm of women, not without judicious flattery, it is true, but with due regard for the "inner face," as Gilbert Stuart called it, and without yielding to the temptations of meretricious execution.

THE PORTRAIT PAINTER'S COMPROMISE

All these men,—and the list of them would be long,—effect, in degrees varying in accordance with the individual temperament, the compromise between the demands of the sitter and the vision of the artist. They know the decorative value of rich stuffs and harmonious colors, and they are masters of the art of graceful arrangement and well-balanced composition. Their rendering is animated and gracious, their technique rapid, and if they refrain from insistence upon the interpretation of character, they never

Frank and informal treatment add interest in Prince Paul Troubetzkoy's portrait of Baroness Robert de Rothschild

Prince Pierre Troubetzkoy, brother of the sculptor, portrays with distinction Mrs. Harry Payne Whitney, herself well known in the art world

Simplicity marks the portrait of Miss Barbara Rutherfurd in which Troubetzkoy's modeling is fine and delicate

fail to portray with interest the more exterior personality in such traits as lie near the surface or find expression in the mannerisms of the individual.

Prominent among the foreign artists whose work has found favor with the fashionable world of Europe and America, are two Russians, the Princes Troubetzkoy. Prince Pierre Troubetzkoy, a portrait painter of note, has been for some years a resident of New York, and his work is well known. Among his most successful portraits is that of Mrs. Harry Payne Whitney, an interesting composition, which centers the attention on the exceptionally well drawn and modeled head and shoulders.

A PORTRAIT SCULPTOR

Prince Paul Troubetzkoy is a less familiar figure in America. A resident of Paris, he has visited New York but twice, first on the occasion of his first New York exhibition held at the Hispanic Museum some two years ago. Though he is also a maker of portraits, Prince Paul Troubetzkoy elects a more unusual medium than his brother and models his portraits in clay, to be cast in bronze or carried out in marble. Vigorous modeling, a keen interest in life, and no little humor characterize the thirty works shown in New York this year. The handling, broad and direct in such portraits as those of Mr. Thomas Ryan and Mr. Giovanni Segantini, becomes delicate and gracious in the portraits of Miss Barbara Rutherfurd, or of the Baroness Robert de Rothschild composed in an interesting group with her dog. Portrait sculpture such as this is an interesting variation from the more usual painted portrait, and there is a freshness, an informality, about Troubetzkoy's work which place it in a class by itself,—a class as wholly unrelated to the fads of the so-called modernists as it is to the formality of the academic school of former days.

In the portrait of Mrs. A. J. Antelo Devereux, the Count de Chabannes La Palice achieves high decorative quality without losing character and vitality

An artist who may justly claim place as the painter of fashionable Philadelphia is the Count Jean de Chabannes La Palice, who, having established his reputation in Paris, now spends a part of each year in America, where he has a studio in Philadelphia. His portraits leave nothing to be desired by those sitters who demand exact representation, and they have in addition a sure craftsmanship and a decided decorative quality. The figures are well placed on the canvas and well modeled, and in the backgrounds the artist dares to be interesting, yet skilfully avoids obtrusion of detail. A trained color sense and technical proficiency in the rendering of shimmering stuffs and the richness of velvets and furs

The animated and well painted portrait of Miss Leonora Halsted augurs well for the future of the young painter, Antonio Barone

Photograph of Painting Copyrighted by Marceau

Grace and charm and, it must be admitted, a touch of affectation, are to be found in the portrait of Miss McAlpin by Pierre Tartoué

A direct and brilliant portrait of Lady Rocksavage, formerly Miss Sybil Sassoon, is an argument for those critics who see in the English William Orpen the future successor of Sargent

add to the pleasing quality of these paintings. Of special interest among recent works of this artist are the portraits of Mrs. Alexander Van Rensselaer, of Mrs. Craig Biddle, and Mrs. Antelo Devereux, which were shown in New York in January in an exhibition of American portraits and of recent figure studies which illustrated well the qualities of his painting.

Two new acquisitions to the ranks of the court painters of beauty are Antonio Barone, an American of Italian descent, and the Frenchman, Pierre Tartoué, whose work has recently become known in New York.

Barone, who is a pupil of Chase and of Dumond and has also studied extensively in Italy, held his first exhibition this year and showed a number of portraits of exceptional quality, the finest of which, if we except the portraits of the aged Mrs. Munn and of little Miss Belle-Elizabeth Zerbe, was that of Miss Leonora Halsted. Other portraits worthy of note were those of Mrs. Nelson S. Taylor and of Mrs. Frederic de Peyster Townsend with her young son. Personality and vitality mark the work of this young artist, for whom one may safely predict success.

The work of Tartoué, vivid and unquestionably pleasing, is of a less assured technique than that of Barone, and is not wholly free from the tendency to dazzle by a surface brilliancy at the expense of more solid qualities.

THE MANTLE OF SARGENT

When a great man drops out of any given field of activity, the world busies itself in looking for his successor, and many a rising genius is hailed as the future wearer of his mantle. Such is the present position of William Orpen, a young Englishman, or, to be more exact, an Irishman trained in English schools, in whom many critics see the future successor of Sargent in the field of portraiture. Be the critics right or wrong in this particular prophecy, Orpen is unquestionably a man to be reckoned with in the art world. Mr. Collins Baker has said: "Whatever his development, it will be interesting and sound—sound by reason of the solidity of his artistic foundations; interesting in virtue of his alert and complex artistic individuality. How alert this is, the extraordinary versatility of his output proves. It is less easy to gage the complexity of a mind that seems at once romantic and satiric, literal and imaginative."

Many fields of painting beside that of portraiture have been essayed by this artist, and all have been well done. It is, however, in his portraits that his work has thus far reached its highest achievement. An interesting and individual feature of his work is the painting of "portrait interiors," in which the sitter becomes an element in an elaborate composition, surrounded by the intimate furnishings and belongings which express the personality no less clearly than the face itself. Among the most remarkable of these portrait interiors is that of Mrs. Howard St. George, in which the rich, dimly lighted room, with high, canopied bed, luxurious furnishings, and beautiful hangings, forms a telling background for the richly clad figure of Mrs. St. George, who reclines in a pose of restful grace among the pillows of the high-backed sofa.

Two portraits of Lady Rocksavage show the versatility in the treatment of this artist. In the first, Lady Rocksavage is shown seated, three-quarters length, against an elaborately decorative hanging, and clad in a gown of richly patterned material, so that the satin of the skirt and a balancing touch of satin at the bodice offer the only plain spaces in the composition. All the detail is painted with care and interest, yet the head dominates the canvas and is painted with a directness and simplicity which are made doubly striking by the skilfully handled elaboration of background.

The second portrait of Lady Rocksavage, a half-length with plain background and simple gown, fairly represents Orpen's finest work. All interest centers in the head, as even the hands are not seen, and there is a vivacious charm, a high-bred sensitiveness, and a gracious sweetness in the portrait which suggest Van Dyck rather than the analytical Sargent.

COURT PAINTERS TO BEAUTY

The work of Wilhelm Funk has also found favor in recent years, and he has painted many Americans, both at home and abroad. A composition which deserves mention for its vivacity and charm, in spite of certain obvious faults of youth, is his portrait of Mrs. Ernest Wiltsee, well known in the American social world of Paris, with her small son.

The Hungarian painter, Artur Louis Halmi, whose popularity has won for him the title of "painter laureate of beauty," must be reckoned among those artists who carry the portrait painter's compromise to the very verge of the superficial. With perfect frankness Halmi states his creed: "In painting a woman reputed to be beautiful, it is not my business to paint her just as I happen to see her at the moment, but rather to try to express and visualize the abiding charm of her personality at its best." In this, as may be seen, the artist's vision is the minimum element and the sitter's point of view becomes all-essential. Halmi, withal, is a swift and skilful painter and pastelist, often completing a full-length portrait in three or four sittings. When not engaged in delineating beauty, he proves his ability to paint with strength and vigor in other fields. His work has attained great popularity abroad, especially at the courts of Berlin and Vienna, and the swiftness of his technique enables him to turn out an immense amount of work. Suave, amiable beauty, dreamy but not thoughtful, vivacious but never intense, looks out from his canvases and from the delicate, soft-toned pastels, to which his light, swift touch gives many a charm of fleeting mood or evanescent shade of thought or expression.

AMERICAN ARTISTS

Native American artists who give much of their time to portraiture are many at the present time. So much could not have been said a score of years ago, for after its first Colonial period of portrait painting, American art was devoted to landscape painting and figure composition to the comparative neglect of portraiture. A double reason for this existed in the invention of the daguerreotype, which replaced the portraits made by humble craftsmen for humble folk, and in the immense popularity of foreign work, which led people of wealth to journey to the studios of the famous artists of Europe or to turn to some of the many foreign artists of note who visited America under the patronage of the art dealers.

By Irving R. Wiles, whose brilliant technique is founded on assured draughtsmanship, is the vivid and admirably composed portrait of Mrs. Dudley Olcott

The qualities of the portraits of Artur Louis Halmi, the latest favorite of fashionable beauty, are well illustrated in the portrait of Mrs. Walter Lewisohn

The past twenty years, however, have seen a decided change in this condition. Foreign artists are still welcomed to America and paint portraits of many of the most noted Americans, but there has developed here a native school of portraiture which, even setting aside men of such international quality as Sargent, may fairly hold its own with the best of contemporary foreign work.

Among the notable American painters is John W. Alexander, President of the National Academy of Design, who adds to all that he paints a subtle refinement and a quiet dignity of his own. Alexander uses a technique so simple, an elimination of detail so absolute that his work has the quality of a brilliant sketch; yet so satisfying to the eye are the shadowy tones which veil the absence of detail, and so interesting is the variation obtained by the use of a coarse canvas and paint without gloss, that there is no sense of incompleteness in the work. The light is soft, the color pleasing, and the characterization vivacious yet indicative of high-bred reserve.

William M. Chase, who might fairly be counted dean of American portrait painters of to-day, produces portraits of great richness and refined elegance, but not of keen insight. His coldly beautiful women, richly jeweled and clad, are superbly, but unemotionally, painted.

To these familiar names, many more might be added. There is Joseph de Camp, a Boston artist, whose work is a rare combination of depth and force; Cecilia Beaux with her broad, free handling, and fresh color; and Irving Wiles, whose brilliant technique and love of shimmering satins do not lead him to forget noble form and dignified composition. Like Sargent a pupil of Carolus-Duran, Wiles works with a swift, free brushwork, and is especially successful in suggesting an alert, spontaneous pose. His technique is sound and sure, and the brilliancy of his work covers no carelessness in modeling and construction.

THE OPEN FIELD

Though no native artist now working in America has achieved the reputation of Stuart or Sargent, there is much to indicate that the occasion is ripe for such an artist. Events have proved the inadequacy of the daguerreotype, even in its most sophisticated development as portrait photograph, to replace the vivid and personal interpretation of the artist, and judicious consideration of the relative merits of different artists begins to replace the blind enthusiasm for foreign portraits which in earlier days discouraged the efforts of American artists. The field is thus cleared for a purely American painter to win in his native country a position no less eminent than that won by Reynolds and Gainsborough in eighteenth century England.

PARIS, WHEN SPRING *and* SUMMER MEET

Fashion Contrasts the Stripes of One with the Checks of the Other, Makes "Lingerie" Frocks Half of Black Satin, and Lets the Theatre Play while the Races Race and the Bois Grows Green

THE English and American notabilities who arrived in Paris when the city was *en fête* in honor of the King and Queen of England apparently came to stay an indefinite length of time. At any rate the city is still entertaining its guests in the most approved Paris fashion, and, it appears, is far busier welcoming newcomers than in bidding the outward bound Godspeed. Mrs. Potter Palmer, one of the most popular hostesses in the American colony, is just back in Paris for the spring season, and Mrs. Alfred Vanderbilt, who ran over to London for a few days, has returned.

I saw Mrs. Hamilton Cary at the Ritz a few days ago. She was wearing a dark blue taffeta suit in the popular Callot model with the short jacket with a bow in the back, and four circular flounces across the back of the skirt. Lady Juliet Duff, whom I also saw lunching at the Ritz, looked particularly well in a tailored costume of navy blue serge and black taffeta. It was the Bernard model with an overskirt of black taffeta draped up in the back, which was sketched on page 38 of the May 1 issue of Vogue; it was especially becoming to Lady Juliet, who is tall and slender.

At the races a few days ago she was costumed entirely in gray, with the exception of her hat, which was laden with a mass of brilliant flowers. Gray, like mauve, is dear to the heart of every Englishwoman and is worn year in and year out irrespective of the changing mode. Lord and Lady Craven (Lady Craven was Miss Cornelia Martin), who are spending a few days in Paris on their way back to London from Cannes, were also at the races.

RACE-COURSE COSTUMES

Two frocks worn at Longchamp and sketched on this page show a decided contrast in the size of the waist-line; the one at the right illustrates the general tendency toward a snugly fitting basque, and the costume at the left, with a short coat of brick-red and black checked gabardine, does not even hint at a waist-line. The coat of the latter costume is loosely belted in the back, and the narrow belt is allowed to cross the bolero fronts. This is one of the few models which show the frilled sleeves of the lingerie blouse below the three-quarter-length coat sleeve. The black satin tunic has a flaring seam on each hip and clusters of knife plaits in the front and back. On all sides one sees these long, full tunics over the narrow underskirt. These tunics shorten the figure, but that does not keep the short, stout women from wearing them. A variation of this tunic is shown in the figure at the right of the one just described. This tunic is, apparently, cut circular, but is not allowed to fall in undulating folds; instead it is creased at intervals in the same manner as are men's trousers, so that it hangs in sharp, outward-turning folds.

Dark blue gabardine was worn by Princess Murat a few days ago at the races. The Eton fronts of her coat opened over a white waistcoat which was embroidered in a Bulgarian design. The coat was quite snugly fitted at the waist-line in the back, covered the hips, and rippled slightly at the bottom. The back of the skirt was draped and the front was drawn under a straight panel which was slit at the toe. Her hat of Bordeaux picot straw was almost hidden under a wreath of dark blue ostrich. Her daughter, the young Baroness Lejeune, wore a simple costume of black satin.

BLACK AND BLUE TAKE PRECEDENCE

Black satin was also worn by the Baroness Neuflize and the Duchess de Brissac; the frock worn by the Duchess was almost hidden under a long black satin cape. Black satin was also worn by Lady Drogheda and Lady Newborough who strolled about the *pesage* together. The somberness of Lady Newborough's costume was relieved by a large cluster of lilac-pink silk rosebuds which she wore at her girdle. The shawl collar of her jacket, which opened over a wired collar of open, silver lace, was faced with pink satin which matched to perfection the color of the rosebuds. At the nape of the neck the collar was folded in a deep box plait. The hat worn with this costume was of black picot straw trimmed with black *crosse*. The long stick of the black parasol carried was studded with cut jet.

Blue crêpe de Chine, the shade known in Paris as *pervenche* (myrtle), was worn by the Countess de Castéja. The Countess Ignatieff and Madame Gonzalez Moreno both appeared in fawn colored gabardine. Madame Gonzalez Moreno wore a long coat, very similar in line to the soutane which is sketched on page 28. The blond beauty of Lady Curzon was thrown into bold relief against a black hat and a costume of navy blue serge; she was much

A costume oblivious of anatomy, ignoring the waist-line, suggesting one ankle, and interested primarily in its own red and black checks of exactly the right size. Not content with adapting pantalets, pocketed vests, stiff collars, sideboards and stovepipe hats, woman, to dispose of tunic fulness, now appropriates the crease of masculine trousers

As suggested by the costume at the left, checks, blue and white, rampant, against a field of cloth of blue, might well be blazoned as fashion's momentary coat of arms. Because of the Paquin flare, or the fascination of the footlights, the costume at the right, which was worn by Berthe Cerny, was rushed through four editions for Longchamp

admired as she sat chatting with friends in the reserved tribune or walked about the *pesage*.

ROB THE CHURCH TO PAY DAME FASHION

One of the most striking costumes worn at the races is illustrated at the lower right on this page. It was very much like a costume of yellow cloth worn by Eve Lavallière in "La Tante d'Hondleur" which is now playing at the Théâtre des Variétés. It was of dark blue serge with a narrow skirt. The coat, which almost hid the skirt, was made on the lines of an ecclesiast's soutane, and, like a soutane, buttoned down the front with closely set buttons which, in this instance, were of black rubber. The coat fell in deep ripples on the sides, hung decidedly plain in the middle back, and was sashed by a bit of black taffeta drawn loosely around the hips. The most striking note of the whole costume was the high ruche composed of two fluted frills of white batiste which rose from the inch-high band of serge which topped the coat; the ruche framed the face, almost hid the ears, and was so wide that the chin was lost inside it.

Since pearls are *à la mode*, pearls must be worn even though coats have standing collars and ruches which hide the neck and chin, so pearls were worn on the outside of the coat described. A necklace of several strands of small pearls was drawn close about the collar, and a single rope of large pearls hung below the waist-line. With this costume was worn a small round hat of black *liséré* straw with a very high bow trimming of black oilcloth ribbon.

Oilcloth ribbon, lacquered ribbon, or waxed ribbon (it is known by all these names), began the season in the hands of the modistes, but couturières have discovered that it is very effective on gowns, so it now appears on some of the newest costumes. At the moment a very narrow binding of it, not more than three eighths or half an inch wide, is used to bind the edges of capes or tunics. It looks especially smart on dark blue serge or gabardine, and at first glance it is taken for varnished leather.

THE SAUCER BANG

There seems to be a question as to whether we are to have a revival of the saucer bangs. Such a bang was worn at the Auteuil races by a Parisienne who is exploiting Premet's 1880, semi-fitted dresses. It was this same Parisienne who launched the Gladstone collar while all Paris was muffled in furs, but now that the rest of the world is wearing flaring white collars and the air is balmy and springlike, she ties a fur boa tightly about her throat as shown in the sketch on the opposite page.

As Madame Derenbourg in "L'Envolée" at the Comédie Française, Mlle. Cécile Sorel wears

Having invaded the masculine wardrobe, woman does not hesitate even before the soutane of the clergy, but counts upon disguising her theft by a frill

Queen Mary seated at the right of Mme. Poincaré rode through the white streets of a Paris resplendent with intermingled flags hung out at every window to do her friendly honor

a very pretty Chéruit frock of dark blue taffeta. Particularly becoming is the Chéruit house gown which she wears in the last act; it is of pale canary chiffon brocaded in an allover design of large velvet apples. The corsage is girdled high, a trifle higher in front than elsewhere, and the peplum of the skirt is very full and turned up under the edge to make it stand out. Over this is worn a filmy mantle of pale reddish chiffon which ends in a short train, as does also the skirt of brocade. A large square piece of open gold lace is set in the back of the mantle between the shoulders, and a straight band of lace finishes the top and borders the fronts. The collar and cuffs are of fur. Mlle. Sorel dresses her hair *à la Chéruit*.

The costume shown in the middle on the opposite page is a Paquin model which is worn on the stage at the Comédie Française by Mlle. Berthe Cerny, who is appearing in a clever little one-act play by Sacha Guitry. The success of this model is assured, for no less than four duplicates appeared at Longchamp on one Sunday. It shows Paquin's pet idea in the flare of the skirt at the foot; the odd surplice fronts of the jacket are drawn through buttoned tabs and fall to the knees on each side.

Fully nine tenths of the new spring frocks are of dark blue serge or of taffeta in either black or dark blue. Three or four frocks of light colored, changeable silks were much sought after by photographers, but they were not worn by really smart people.

She who in midwinter induced the world's wife to discard fur for a Gladstone collar, now discards the Gladstone collar for fur and caps the climax with a saucer bang

CHECKS SUCCEED STRIPES

With the passing of spring, stripes are no longer smart in Paris, but small checks are very chic. The check must not be too small; three-eighths or half-inch checks are the correct size. One of the prettiest of the new frocks, and at the same time one of the simplest, is the one of blue and white checked serge sketched at the upper left on the opposite page. This model is sure to meet with great success, and will reappear later in linen. The skirt is very narrow with a short slit at the heel; the edges do not overlap. The tunic is cut on the bias, and loosely fitted with a single seam over each hip. The belt which crosses the front high under the bust scarcely touches the figure at all, so that as the wearer moves about, the tunic, which is attached to the bodice, sways from the shoulders. In the back the frock buttons from the nape of the neck to the waistline with enormous ivory buttons that have visible eyes, and a sash of navy blue taffeta is drawn over it from the underarm seam to the middle back where it ties loosely. A very shapely cape of blue serge is worn with this frock, and the chic of the whole costume is a thing to be remembered.

There is but one choice left the Parisienne who fears this close rivalry of the rose—to put it upon the back of her girdle

The Bois is most delightful in the cool of morning now. The air is just snappy enough to make a brisk gallop on a good mount or an hour's footing in the maze of wooded paths a joy. The bridle-paths are delightful and are lined with trees that interlace their delicate branches overhead and form perfect arches, yet the foliage is never dense enough to keep the rays of the sun from filtering through. One may ride at any hour that one likes from seven till one, and here one sees the typical "horse-woman."

The wide avenues are dotted with groups of small children who play their funny little French games while the nurse-maids gossip over their needlework. French children go bare-kneed the year round and are often bare-armed also, although their small hands may be

encased in gloves. Bare arms and one-button gloves formed a part of the very unconventional riding-habit worn by a young girl of twelve summers whom I saw flitting down one of the bridle-paths some mornings ago, but the perfectly appointed groom who followed in her wake was conventionality personified. Her simple little dress of white linen was belted low on the hips, and on each side the tiny skirt was split and loosely laced with a large cord so that the white linen bloomers underneath could be plainly seen. The sleeves of her habit were mere shoulder caps and the expanse of arm between the sleeve and the short glove was tanned a rich, tawny brown. Her head was enveloped in a calotte of scarlet straw and a cluster of long dark curls hung from the nape of her neck to the saddle. Her shoes were of chestnut colored leather, and long leggings of the same leather covered her knees.

WALKING "À L'AMÉRICAINE"

Although one may ride almost when one will, the walk must not be taken until after eleven, and at noon hundreds of Parisiennes promenade with their tiny dogs under their arms, occasionally allowing them to take a few steps at the end of a leash. Trim police dogs walk in a most dignified way beside their mistresses, and occasionally one meets an ultra chic Parisienne with eyes fixed on space who leads a magnificent, snowy wolfhound.

No one, apparently, enjoys her morning walk in the Bois more than the young Countess Ignatieff. Clad in dark blue serge with a skirt just wide enough to allow a long, swinging step, the Countess walks *à l'Américaine* (for the love of walking), and it is a pleasure to see her; her eyes are aglow and her cheeks are bright with color from the brisk exercise.

After a promenade in the Bois one is loathe to return to Paris for lunch, and it is quite the usual thing to lunch at one of the many smart restaurants in the Bois. These restaurants are so well known and so well patronized that one may see at neighboring tables an Indian prince, an English statesmen, a Russian spy, or one's own bosom friend from New York.

A frock that in the autumn would be of black satin draped with net, is in spring a lingerie gown with satin trimming

When the new watch is so essential a part of a black and gold Callot costume, it might almost be declared its excuse

A severity which only utmost femininity could dare and be justified in the daring, a Quaker-like demureness that the bravest alone will venture

The unusually chic costume shown in the sketch at the upper right of this page was worn at the Café Madrid a few days ago by a blond young woman who was dining alone except for the snowy Pomeranian sitting in a most dignified way on a chair at her side. She was dressed in a frock of dark blue gabardine made with a very narrow, short skirt. The redingote, which rippled gracefully over the hips, buttoned directly in the middle of the front under closely set buttons of black rubber with smooth, unbroken surfaces. The long, tight sleeves were finished with turn-back cuffs of white piqué, and a collar of white piqué flared out about her face.

TILTED, AS USUAL

Tilted low on the right side of her head was a tiny hat of shiny black straw trimmed with two clusters of Paul Neyron roses, one posed on the top of the crown in front and the other in the back. Her whole costume was extremely simple, yet as she rose from the table and crossed the terrace to her limousine I thought it one of the most perfect that I had ever seen. I saw her later at the races, and she was snapped many times by photographers.

(*Continued on page* 122)

FOR PARIS EVERY SUNDAY IS RACE DAY, AND EVERY RACE DAY ALL PARIS LEAVES PARIS FOR AUTEUIL OR LONGCHAMP

Doubtless their bets are placed on winning horses, for Princess d'Arenberg, Countess de Durfort, and Prince Charles de La Tour d'Auvergne, turn from the making of their "paris mutuels" with winning smiles

Lady Newborough, who was Miss Grace Carr, daughter of the late Colonel Henry M. Carr of the United States Army, obviously differs with Lady Drogheda as to the springlike qualities of Longchamp spring

On a spring Sunday, unmindful of "New England blue laws," the Parisian "beau monde" leaves Paris and throngs the race-course at Auteuil

The wife of the Russian military attaché in Paris, the charming Russian, Countess Ignatieff, attends the Auteuil races in a Parisian tailor-made as smart as it is gaily striped

Accompanied by her mother, Mademoiselle Speranza, who is as well known for her splendid tennis as for her graceful dancing, appears in the latest vagary of the ruffled skirt

Tiny tufts of tapestry blue ostrich grow, instead of rambler roses, on a long blue taffeta stem—not that blue roses are "contra natura" in the millinery kingdom, for all things will grow there, but just because Germaine wills it so. Two blue vines trail up the hill and down the dale and over the leghorn brim on to the hair. Tapestry blue taffeta outlines the brim, and Madame's coiffure ornaments the back

To launch itself all sails set, for a season's popularity is evidently the intention of this member of Lewis's craft. Blue Milan straw faces the white brim and four sails of moire fly the same colors. A foresail is reefed in front, a white spanker flutters aft, and two midship sails scorn a mast and extend to an extreme height, where they are—tacked. Hats from Françoise

An established modiste dares rush in where "no trespass" restrains the ordinary milliner, and Lewis here dares the picture hat of yore in a color scheme of pink and black and in a brim broad and tilted. The black Milan straw lifts in back to display, not a plume, but a single, long-stemmed pink rose. The rose along the underbrim is balanced by one above, and a third encircles the crown

THE NINICHE HAT MAY STILL CONCEAL ONE EYEBROW, BROAD-BRIMMED PICTURE HATS MAY LIBERATE ONE EYEBROW AND A HALF, BUT THE NEW TAILORED HAT DISCLOSES BOTH

As though climbing a miniature escalier, one, two, three,—six pink roses in full-blown pride escape an encircling band of leaf-green velvet, scale the low crown of a Reboux hat of black Milan straw, and then dare to venture forth up on a highly exalted mission of their own

Sprays of yellow wheat radiate from the middle of the crown of a leghorn hat like the rays on the Parsee's hat reflected in more-than-oriental splendor. Roses lift the underbrim and weight the top brim into a perilous dip. A long streamer falls at will, and the result?—"that's magic"

Rakish bows where there is no excuse for bows, tassels which ignore the tradition that tassels are supposed to dangle at the end of something, and an amusingly ineffective effort to redeem the whole from frivolity by the addition of suspenders, masculine and unadorned. The puffy skirt and the unpuffed bodice are of flesh colored Georgette crêpe, and almost everything else about this Beer frock is silver lace

Calculated to stand out like a cameo from the usual background of light colored dance frocks is this adaptation of a Chéruit model, made in navy blue and rose colored charmeuse. To appease fashion for the unconcealed fulness of the skirt, which not only supports an ample tunic but is itself quite frankly laid in plaits, the bodice is frugally fitted and the lace sleeves might even be called skimpy. Models from Mme. Thurn

Below a billowy puff of absinthe taffeta, which in the back resolves itself into a conventional enough tunic caught up by two roses, drops an underskirt of white lace scattered here and there with beads that hang like enmeshed dewdrops. The zouave-jacket, which hangs off from the figure in the back like a cape, is also patterned in beads. Chiffon forms the rather negligible surplice bodice and what there is of sleeves

TWO FROCKS GIVE DIAPHANOUS AS THEIR PASSWORD TO THE BALLROOM, AND A THIRD ACCOMPLISHES AN ENTRANCE WITHOUT IT AND ADDS INSULT TO AUDACITY BY BEING THE MORE DISTINCTIVE BY CONTRAST

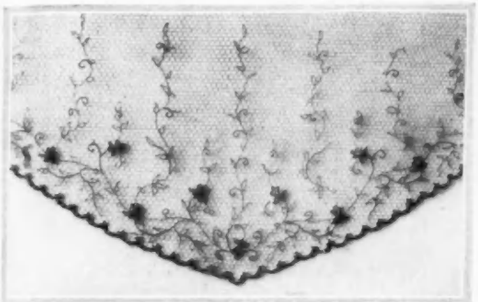
A checked gingham morning frock which gives many hostages to fashion, and yet no whit concedes its practicality. The white piqué collar flares with as much assurance as if above a gown of silk, the shoulder yoke drops low, the sleeves and underskirt are no wider than the mode encourages, and the plaited tunic prolongs the lines of the bodice plaits to suggest a Norfolk coat

Practical buttons up the back, and ornamental ones up the front are the trimming of this summer frock which imitates in linen, striped and plain, the serge and satin combinations of the spring. With coat sleeves, deep cuffs, and vested front, the bodice would clearly suggest a jacket, were it not for this same row of buttons in back, for few coats —as yet—have buttoned up the back

Since white organdy made its début in the flaring collar, one part of the costume after another has eagerly exploited it. Over the blouse its sway is complete, and the entire dress is expected soon to succumb to it. Meanwhile, in a gown of colored ratine, it creeps gradually upon the skirt in a prolonged vest and undertunic, and yet plays a goodly part in the sum total of the sleeves

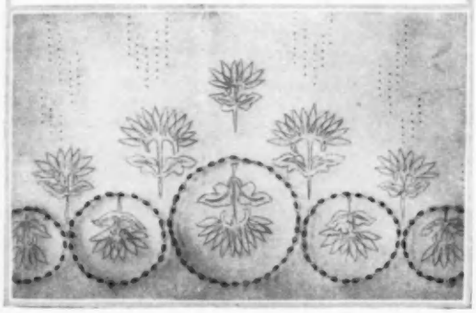
THE STRIPES, THE CHECKS, THE COLORS, THE VERVE AND SMARTNESS OF THE MODE—IN COTTON

WOMANWISE SHE WEARS THE UNCOMPROMISING TAILORED HAT WITHOUT A MURMUR, BUT, WOMANWISE, OUTWITS THE FASHION WITH A SOFTENING VEIL



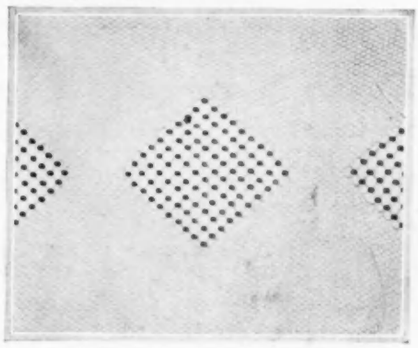
Flowers are sketchily embroidered, and the tendrils, which are hardly more than shadows upon the mesh, increase in length from the narrow ends of this shaped veil to the point at the front

In a black Milan straw hat, white satin covers the upper brim, encircles the crown, and forms one quill to offset a quill of black satin upon the opposite side. The flaring pattern of a broad meshed veil harmonizes well with the flaunting lines of the hat



The futurist has set his pencil even upon the fine mesh of a veil and left upon it plants that never grew on land or sea, right side up and upside down and surmounted and surrounded by velvet dots

A chic Auteuil trio in which a conspicuously odd ruche, and a conspicuously odd hat, force a veil to be very odd indeed in order to be conspicuous at all



A veiling of hexagonal mesh with diamonds of black dots that answer the becoming purpose of the old-time patch; to be worn harem fashion, dots over the nose and mouth

A black "liséré" straw hat, the crown topped with satin, and above it two wings overlapping in a fashion as contrary as possible to the nature of wings. A lace veil with an open pattern gives the hat the touch of softness and completion that it requires. Photographed hats and veils are from Lord and Taylor

Richly designed écru net held away from the face by a wide or medium brim serves to give the season's hats a touch of elaboration

IN WOODS AND HILLS FASHION

Ready for all enemies, even "winter and rough weather." Waterproofed from soles to crown; breeches that require no skirt, but may be worn with one; and a coat of wool and chamois, tight at throat and wrists—such is the shooting costume

Made in a green material which seems part and parcel of a woodland setting, is this sportswomanlike tramping suit

Once the game is won, the tennis enthusiast may slip on this coat and lounge in the breeziest shade available

All the Sports World Is a Stage as Well as Any Other World, and Every Woman Who Plays Should Dress the Part

WOMEN are permitting sports to play a more and more important part in their lives, and they are adopting clothes for them which are not only practical but smart. A goodly part of the charm of sports and country life is in the contrast it offers to town life, and, in turn, a fair percentage of the contrast is due to the difference in the clothes that are worn in the two spheres. There is as great a distinction between the clothes for the city and those for the country as between those for the day and those for the evening, and what is charming for the city street may look ridiculous on the country road. Indeed, distinctions go further than this; the simple linen suit and topcoat which are suitable for ordinary country needs are not at all suitable for a day in the real woods.

To analyze the subject briefly, the necessary country costumes — excluding riding-habits — are those for general wear when no particular sport is indulged in, those for tennis, for golf, for tramping in the woods, and for shooting. In each instance the right sort of shoes, hat, shirt, and even necktie should be chosen; the whole costume should be in keeping. In accomplishing smartness and observing the eternal fitness of things at the same time, the "don'ts" are most important. By no means should a plain suit be worn with a fancy hat and veil, high-heeled slippers with a costume which requires buckskin pumps or tennis shoes, nor a fancy blouse when a plain tailored shirt is appropriate.

FOR CAMP AND WOODS

For the week-end party in the woods, when women join the men in rough walking or in shooting, the costume shown in the two photographs at the bottom of the opposite page is most desirable. Well-fitted breeches, high boots, a flannel shirt, a short skirt (which may be unbuttoned if need be), and a coat pocketed and buttoned, all of which turn the water, are not only in good form but give perfect comfort. The high boots, which should be oiled and light in weight, should meet the breeches. The material of the coat, breeches, and hat shown is imported olive-drab khaki, but they could be ordered in forestry cloth, if desired. This is an excellent costume for roughing it, and is designed not merely for picturesqueness, but for actual use.

Shown at the left on this page is a costume for a visit to a shooting-lodge. The chamois trap-shooter's coat is a man's model fashioned to meet the camping requirements of women; under a heavier coat it may be worn for motoring. It is of heavy brown chamois, with the outside shell, except the sleeves, of Scotch wool, and with collar and wristbands of knitted wool. For shooting, this coat is used with khaki breeches, high boots, a leather hat which turns the water, and with or without a short skirt. It is a costume such as this, with variations in cut and cloth, that is used by the smart woman who answers the call of the red gods.

A good walking or tramping suit for the country is shown in the uppermost illustration on this page. It comes in soft, rough finished Loch Lomond or Harris tweeds, Welsh cotters' homespuns, or imported gabardines, and in dull gray-brown or a most attractive green mixture which seems part and parcel of the woods. The coat has both breast and hip pockets, and the skirt buttons down the front. The length of the skirt may be regulated as required, and might, with decorum, be shorter

FINDS NEW WORLDS TO CONQUER

than it appears in the photograph; if much shortened, khaki breeches may be used under it.

With such a suit, flat-heeled, waterproof, laced, walking shoes should be worn. These, though stout in appearance, are made in soft leathers and will be found to be light and comfortable. A plain waist of linen, or, preferably, tub silk, should be worn, and the costume may be completed by a comfortable walking hat that shades the eyes. Newer than the Panama, which, however, will still be popular this season, are leghorn hats such as the one in the photograph described. In the natural color, with a band to match the suit, such a hat is especially attractive.

FOR TENNIS AND GOLF ENTHUSIASTS

For golf, the same or a similar skirt to the one just described is comfortable and appropriate, combined, in cool weather, with a waistcoat of the same color and, like that in the uppermost illustration on this page,

(*Continued on page* 122)

If the waistcoat is cut, buttoned, pocketed, like a man's, it may risk self-toned satin sleeves without compromising its sports reputation

A suit to which the mountain might well come to be climbed and which no mountain storm can penetrate

A second view of the mountain-climbing suit discovers it to be open down the back as well as down the front

Trim and taut enough to deserve its name is the sailor, cut for comfort but no less for smartness is the coat, and shoes for tennis or for walking. All models from Abercrombie & Fitch Co.

HURLINGHAM CLUB AND SOME OF THE PLAYERS WHO WILL TRY TO RECAPTURE THE INTERNATIONAL POLO CUP

See article on page 78

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On the opposite side of the river from its fashionable rival, Ranelagh, stands the impressive Hurlingham Club, which has been called the sponsor of polo in England. On its grounds tournaments have been held regularly every year since 1876, the date of the first English polo tournament. The picture in the lower left-hand corner shows the Royal Stand

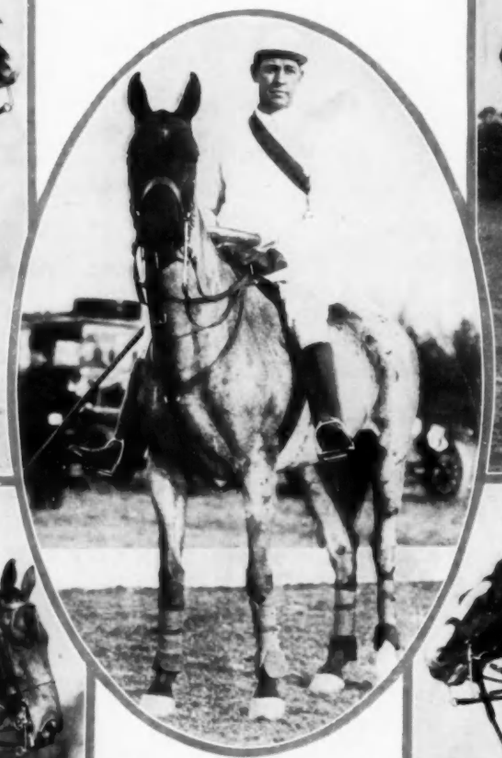
Lord Wimborne, a member of Hurlingham Club, and director of the team which has come in quest of the International Cup. With him are Lady Wimborne and their son, Hon. Ivor Guest

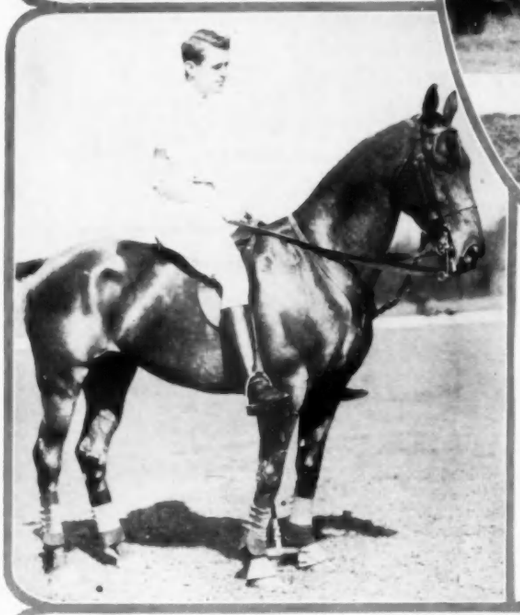
Copyright by W. A. Rouch, Eng.

Lord Wimborne's selection of an English polo team is: Captain H. A. Tomkinson, No. 1; Major J. Y. D. Bingham, No. 2; Major F. W. Barrett, No. 3; Captain Leslie St. C. Cheape, back; Major Lannowe, extra. The photograph above shows three of the team, which, headed by Major Barrett, went to Madrid and obtained their preliminary practise for the coming games with America. Major Barrett is at the left of the photograph, and Captain Tomkinson is in the middle

Spectators in the Hurlingham Royal Stand, which is often occupied by the King, enjoyed an excellent opportunity to witness a fast follow up in a game between the Royal Horse Guards and the Twentieth Hussars

AMERICAN CANDIDATE DEFENDERS OF THE POLO CUP, AND LAST YEAR'S CAPTAIN, WHO IS THIS YEAR'S DIRECTOR





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Although Mr. H. P. Whitney has resigned the captaincy, he still continues to help the players in every way possible except by his playing

Left-hand column, reading down the page: Mr. L. Waterbury, who is in excellent form this year, seems sure to be given a position

Mr. H. C. Phipps, who has played so often and so well at No. 1 that he is considered a most promising candidate for that position

Mr. J. M. Waterbury, Jr., who has been elected captain, is an exceedingly reliable player and is recognized by all as our best player at No. 2

Right-hand column, reading down the page: Mr. D. Milburn, who has proved a most remarkable back, will surely be chosen this season

Mr. F. Keene, who had to withdraw last year because of a broken collarbone, is a possible but not a probable member of the final team

Mr. L. E. Stoddard, who substituted last year, is first choice for No. 1, but has announced his decision not to play

A very beautiful and an altogether captivating Sylvia was Miss Louise Trevor, both as a lady of the court and as a Watteauesque village maiden

Prince Tobbytum, the elderly beau, admirably interpreted by Miss Marjorie Leaycraft, deigns to scintillate when the charming Arabella, Miss Katharine Flagg, is at his right, and the equally charming Araminta, Miss Edith Cook, is at his left

Accompanying Miss Marjorie Leaycraft, as Prince Tobbytum, who seems extremely bored in masculine society, is Miss Caramai Carroll, as Sir Bertram de Lacey, the dashing young lover of Sylvia

The rôle of Betty was prettily sung by Miss Louise Freeman, whose sister, Mrs. B. Tappen Fairchild, interpolated a De Koven song with great success

Photographs by
W. Burden Stage

AS THE LORDS AND LADIES GAY AND SIMPLE COUNTRY FOLK OF THE BUCOLIC OPERETTA "SYLVIA," GRADUATES OF THE MISS SPENCE SCHOOL AIDED THE CAUSE OF CHARITY

AS SEEN *by* HIM

If Fashions Return in Cycles May Those Shown in the "Casket of Domestic Fine Arts" Not Be Resurrected in the Form They Died In!—Leaving Our Own Particular Grooves to Peer into Those Worn by Other Nations

I INTEND eventually to talk about where and how Americans spend their time in the present day and generation, but the recent New York exhibition of "art objects," shown at the Modernist Studios and known as "The Casket of Domestic Fine Art," which disembalmed for our inspection the harrowing surroundings in which our forefathers lived, has made such an impression upon my mind that all lines of thought lead to it. Certainly I remember that King Solomon—who with all his wives in all their glory must have been quite an authority upon the mode—is reported to have observed that there is nothing new under the sun, also I know that Fashion has the reputation of repeating herself; but in spite of the damage it might do to their respective reputations, I pray devoutly that the art objects of our forefathers will never be visited upon the sons.

QUESTIONING KING SOLOMON'S WISDOM

If the plush lambrequins, little gilt chairs upon which it were indeed a hazard to trust oneself, and household decorations ranging all the way from gourds ornamented by crosses wreathed in lilies to fearful mortuary devices made of hair and hung in medallions of weeping willows, were ever really in fashion, I hope either King Solomon may have overlooked a few new things under the sun so the fashions recently exhibited will not feel themselves compelled to be resurrected in the form they died in, or that fashion will of its own free will and accord skip that particular cycle in its revolutions.

Having had my fling at criticising the art of our forefathers, I may now turn to matters concerning ourselves.

Whatever other charges foreigners may have to make against us they can not aver that we get in a groove and stay there. The fact is, I suppose, that if we did they would not criticise us to any extent, as it is doubtful if they would come over here to do it. It is we who insist upon leaving our own particular grooves and rushing hither and yon to peer into the grooves worn by other peoples. Many American people leave New York for Europe as early as February, and from time to time during the spring months we hear of them on the Riviera; a little later they are, perhaps, in Egypt. Others remain more or less impatiently at home until Lent is over, and still others do not take flight until the summer comes, but almost every one, at one time or another during the season, makes a more or less extended visit to the European countries.

MODERN GYPSYING

I know of one particularly charming family which has formed the most original plan of deputizing a different member of the family to arrange the plans for the summer. For instance, the mother arranged one whole summer's travel through a foreign country, and one of the daughters succeeded her the next year in outlining a summer's sojourn in another country. However, no matter how attractive the plans laid out in this way may be, they are never put into operation until after the first month in Europe is past, for every member of the family agrees upon a taste of the London season before explorations begin. So it is that they usually sail the first of June, begin their modernized gypsying about the first of July, and separate by the middle of August, the elder members of the family to take a cure at one of the fashionable spas, and the younger members to make a series of visits in England and Scotland. Of course, there is a reassembling of the women of the party in Paris before the homeward sailing, for dressmakers and milliners are always to be seen just before leaving European shores. Sometimes this little program is varied by a second dash up to London for the little season in the late autumn, but it invariably ends in bringing the whole family back to New York in time for the Horse Show in November.

This schedule of summer events is not entirely unlike the one observed by the late Mrs. Astor, who always sailed in February, and went direct to Paris. After a stay in Paris it was her habit to visit her daughter in London, take advantage of the opera there, and attend the large affairs of the London season. However, Mrs. Astor did not linger in Europe quite so long as the majority of Americans are now wont to do, as she invariably returned in time for the Newport season.

Instead of making one annual, extended visit to Europe, Mr. and Mrs. Harry Payne Whitney make two trips each year. They are usually in this country during the early autumn, but sail, always with a small party of friends, in time for the hunting season in the shires. Later Mrs. Whitney goes to Paris to study, and they are in America again for Long Island polo in the spring. Early in August they are away again to make a short sojourn at their hunting-box in the north of England.

A TASTE OF FRENCH FAMILY LIFE

As for myself, I dislike crossing in the late summer on account of the "trippers," but I have half a mind to try it this summer. It will break the monotony of my usual Newport season. However, I shall take good care to remain in England during the real summer months, for though there was a time when Paris was Paris to me at any time of the year, I fear I should scarcely risk the heat and the dust of the dog days in that city now. In fact, the last few times I have ventured inside the borders of France during the summer I have taken to the country and had a taste of real French family life. True, the château country has been done to death, but there are splendid motor roads through the quaint towns of the Maritime Alps, through Provençe, the Vosges, and over in the direction of Arles. One of the most delightful of the rather close colonies of American and English people can be found at Dinard; I use the word "close" in the sense once given it by a familiar Long Island community. A very good word it is, too, in this connection, as it obviates the use of the newspaper word "exclusive."

On the whole, however, I usually choose England as a summer abiding place if I become tired of America. My London solicitors have put me in touch this year with a number of real estate agents, and as a result I have been deluged with offers of country and seaside properties. Many people take advantage of the opportunity to lease the excellent houses now available in London at a remarkably low price. Others take one of the numerous offers of flats to let, as the figures for a London flat seem small indeed as compared with those for New York apartments. One must be careful, however, to be located in a convenient neighborhood; it would be a safe rule not to get far away from Mayfair. I would never recommend Chelsea, as it is so damp and dreary.

ALL THE NECESSITIES OF LIFE IN LONDON

A great many people like Kensington, and there are others who prefer Westminster, which is indeed central. For men, there are the chambers, of course, many of them in the streets just off Piccadilly. For a woman, however, or a family, other localities must be considered.

I know of some Americans who are exceedingly comfortable in flats in St. John's Wood. This district, which at one time—in the days of Thackeray—was a bit off color, is now deadly respectable, and I am sure there are excellent flats there, flats with lifts, baths, butler's pantries, and, in fact, all the necessities of life.

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LADY EVELYN KING

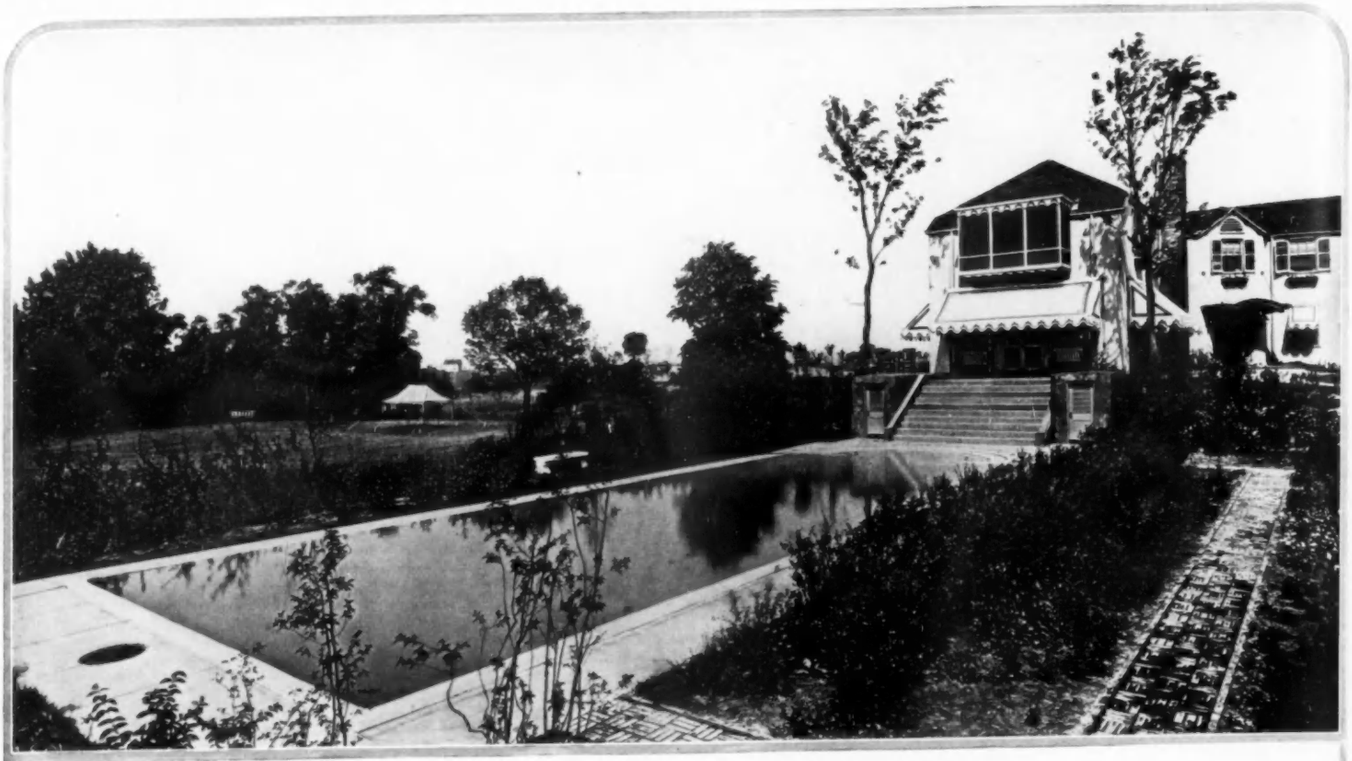
Lady Evelyn King, who was recently presented at Court, is frequently described as the most beautiful débutante of the London season. She is the eldest daughter of the Earl of Lovelace, and on May 6, a large ball was given in her honor at the Piccadilly Hotel by her uncle, Hon. Frederic Anson

SAINTS AND SINNERS

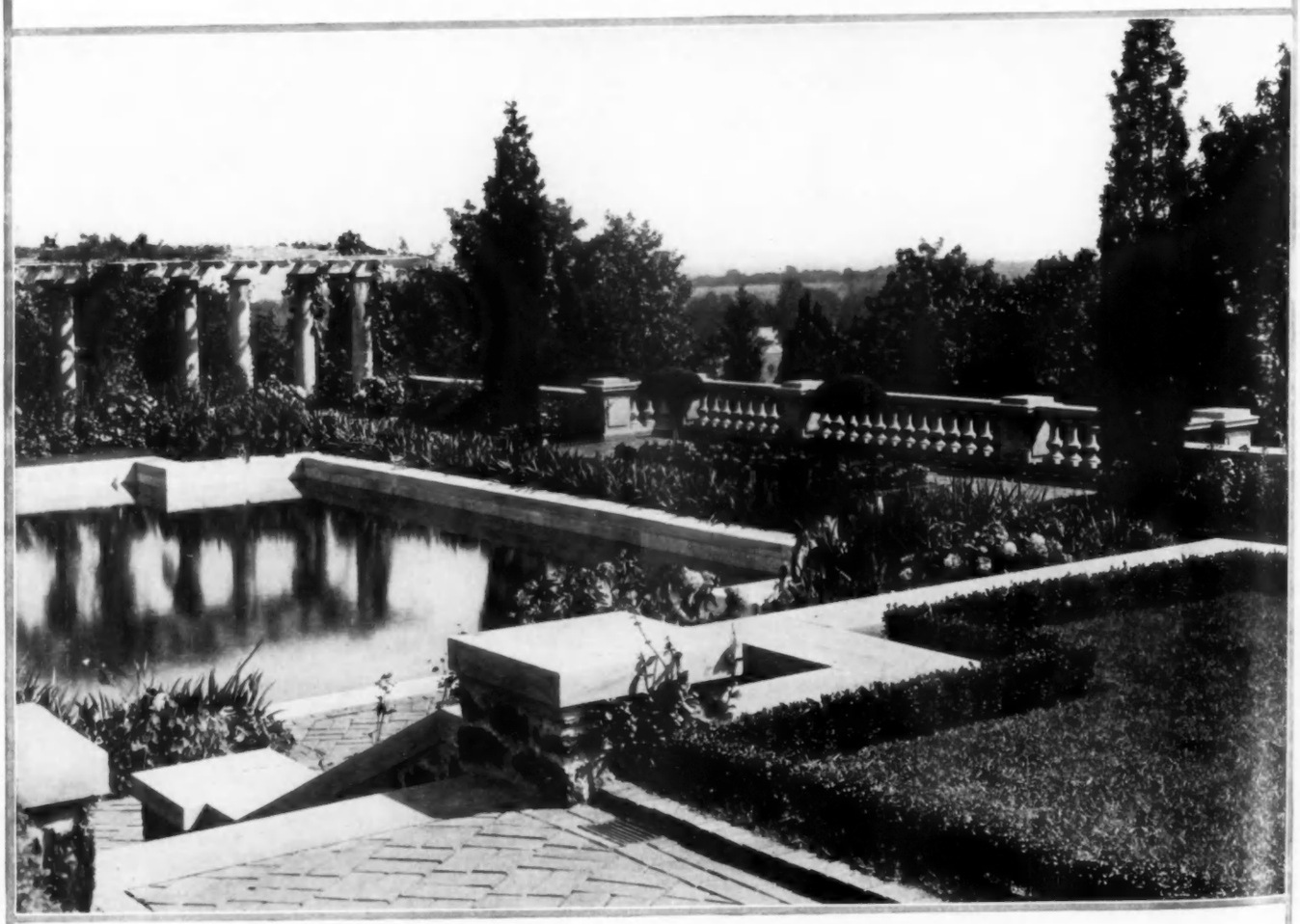
SOMEBODY once arbitrarily divided the inhabitants of this country into "saints, sinners, and the Beecher family." Since that *bon mot* was young, the Beecher family has ceased to be conspicuous, and we have left us only the saints and sinners, with the former small in number but desperately endeavoring by law and precept, if not by example, to bring the sinners to repentance. This laudable endeavor goes on ceaselessly and amid many discouragements, not only in the great group that we call the state and the small group that we name the family, but in that intermediary group known as "the social world." To an unprejudiced observer, if such there be, the seemingly vain struggle to make saints of sinners has a pathetic aspect by reason of the Bourbon incapacity of reformers of the family, the state, and "society," to profit by the lessons of the past. When the saints have been in power their efforts to make all within the jurisdiction conform to severely strict standards of conduct has often inconvenienced the sinners without greatly promoting their regeneration, and, worse still, whenever any community has thrown off the saintly yoke, men have looked back to the régime with hearty detestation. Even many persons who hate the royal tyranny that preceded as well as the royal profligacy that followed Roundhead rule in Great Britain find some aspects of the Roundhead régime singularly unattractive, while the New England theocracy is hardly more pleasing in historic retrospect.

PERHAPS one secret of the detestation in which the memory of saintly rule has been so often held lies in the prohibitory character of most laws directed towards the improvement of sinners. "Don't" is perpetually upon the lips of reforming lawgivers, in the state, in "society," and in the home alike. Indeed, a little volume bearing the tactless title "Don't," laid down laws of speech and social behavior for an earlier generation of Americans. It was an admirable compendium of what one should not do, but it somewhat lost weight with those who once heard the author, in the heat of argument with a guest at his own table, exclaim, "You're a damned fool, sir; a damned fool!" The saints, alas, are prone in the strength of conscious virtue to permit themselves the very indulgences that their laws withhold from sinners, and when saintly rule becomes too grievous to be borne some sinner skeptically inquires whether the stern lawgivers really "reck their own rede," with the result that the grave Angelo is scandalously discovered in the net spread for the frivolous Claudio. "Holy Willy's Prayer" is the pitiless monument raised to the hypocrisy of a bitter and narrow sectarian by the most brilliant and lovable of Scotch sinners, and unhappily for the "unco' good," coarse though it be, the audacious ribaldry of the satire was founded in fact.

SEVERE and self-righteous rulers of the household may well take warning from the ungracious memory so often long surviving the rule of the saints in larger social relations. There is, of course, in every great community a group of social anarchists who take the pose of freedom and make that pose the excuse for the grossest absurdity or the wildest license of conduct. These flouters of the social law flourish doubtless, in part, because the mere sticklers for deadening conventions make life in some quarters almost intolerable for those who are really alive. After all, however, the pose of the social anarchist is a pretty cheap thing, and is recognizable as such by his self-consciousness and his unerring instinct for self-advertisement. Over-chaperoned young folk whose goings and comings are too closely watched, whose dancing steps are too severely scanned, and whose reading is too strictly censored, sometimes escape to the false freedom of the anarchistic social groups with a sense of release from prison; but the girl or youth of sound sense and wholesome instinct soon detects the sham of the professionally emancipated, and turns with disgust from the vulgarities of a tawdry make-believe. If the home, however, is not to be a painful memory, the saintly elders must not too complacently impose upon youthful sinners the severe conventions of a vanished or vanishing social régime, for, after all, the heads of old saints would appear out of place upon the shoulders of young sinners.



Designed to form the center of interest in a garden is this bathing pool on an estate near Chicago. On either side of the steps dressing-rooms are ingeniously introduced

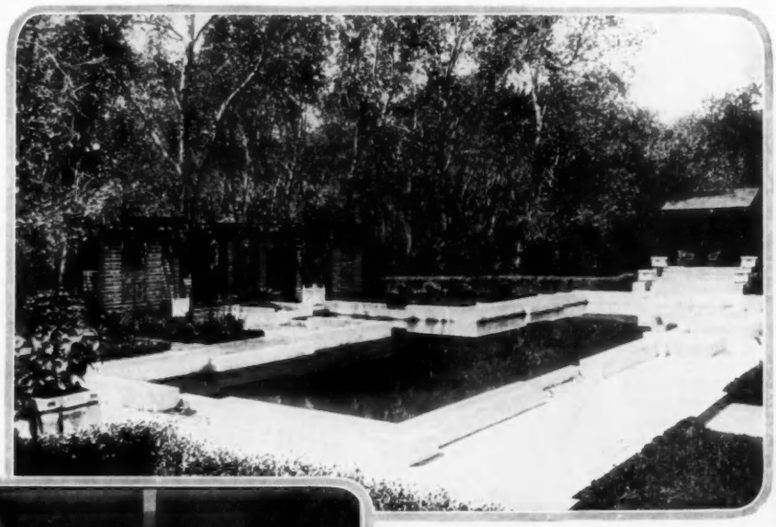


The swimming pool on a New Jersey estate lies in the midst of a garden of the Italian type, and so near is a vine-covered pergola that its length is mirrored in the water

SEA BATHING ONCE REMOVED

THERE are many beautiful localities for country homes which are far from the ocean, and in such cases an artificial swimming pool affords much of the pleasure and zest of an out-of-door recreation unprovided for by nature. The idea of outwitting old father Neptune in this way seems to have originated in the pools or fountains for bathing which were built in the cool corridors and courtyards of Pompeian villas, and in providing swimming pools for modern American country places many features of their ancient prototypes have been borrowed.

Until recently the swimming pools for private homes were generally built within courts and enclosed by walls even when open to the air above, and in many clubs, as well as in certain modern homes, there are now such indoor bathing places patterned more or less directly after the ancient Greek models.



This swimming pool with a loggia set picturesquely against a background of trees is part of the somewhat formal garden of an estate at Salt Lake City

POOLS FOR SWIMMING AND FOR BEAUTY

It is as an adjunct to out-of-door life and sports, however, that water is most interesting and attractive, and in an out-of-door form the swimming pool is so practical and may be so simple in construction that it is equally at home upon a small or a great estate. In fact, the most successful swimming pools are often those of which the cost has been comparatively modest, for, like everything else relating to a country home, or any other home, for that matter, their success is largely the result of an intelligent application of the laws of good taste which vary not.

The spot which has been chosen to be used for such an outdoor swimming pool should be as retired as possible; where privacy does not exist it can often be created by the careful planting of tall shrubbery or by the use of trellises. In some cases, however, it is desirable to make the bathing pool a part of the architectural setting which includes the residence and other buildings. This is particularly true in the case of the swimming pool photographed at the bottom of this page, which is in the garden adjoining a low, broad villa at Santa Barbara, California.

Dressing-rooms open upon a broad loggia which in turn opens upon the swimming pool of a New York estate

In other instances it may be best to make the swimming pool part of the landscape-gardening, or a decorative feature of a formal garden patterned after those of Italy or France. The one shown at the bottom of the opposite page, which is on a New Jersey estate, is used in this way, as is also the one shown at the top of this page.

The bathing pool upon the beautiful Westchester County estate of Mr. John D. Rockefeller is part of a Japanese garden and is divided into several sections each of which is irregular in shape and is bordered by rocks of varying sizes. The various sections of the swimming pool are connected by brooks and cascades which heighten the Japanese effect.

SIZES AND SORTS OF POOLS

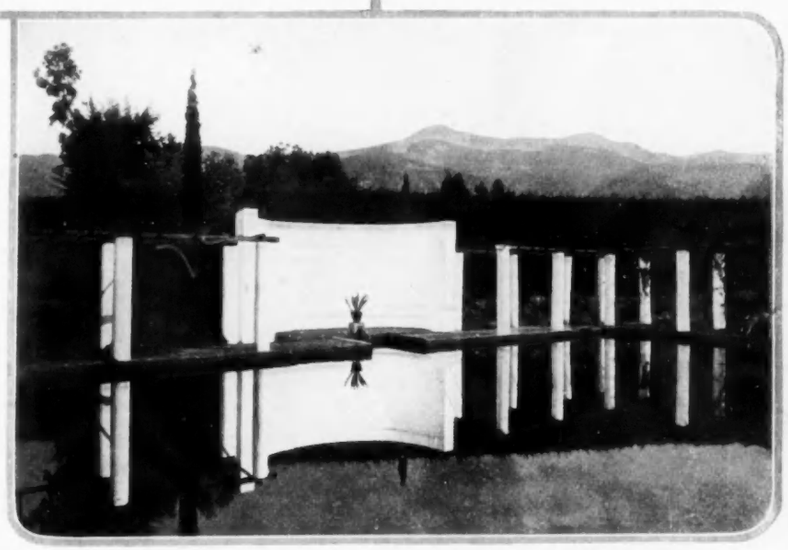
In order that it may be as inviting as possible the space about a bathing pool may be spread with rugs and an awning may be used to temper the glare and heat of the summer sun The arrangement of the dressing rooms may also add a special bit of attractiveness. For instance, beside a pool at Mt. Kisco, New York, a photograph of which appears in the middle of this page, the dressing-rooms open upon a broad loggia. On either side of the steps which lead to the pool shown at the top of the opposite page are dressing-rooms for bathers.

The size of a bathing pool may vary, of course, as well as the material of which it is built. The walls and floor may be of tiles, of brick covered with cement, or of almost any other material which presents an easily cleaned surface, is sufficiently waterproof to confine the water, and will withstand the cold weather of the winter months when the swimming pool is not in use. A special form of non-absorbent tiling is being produced particularly for the building of bathing pools.

Frequently pools are arranged with a narrow overflow gutter which extends about the pool precisely at the water-line, so that the continual forcing in of fresh water drains into it any particles of dust which may fall into the pool or rise to the surface.

DIVERTING NATURE FROM ITS COURSE

The source of the water supply is a matter of the greatest importance. The most ideal of water supplies is a brook which may be diverted from its course, or at least so arranged that part of it will flow into the pool. Where such a method of obtaining water is not possible a supply may easily be had by the pumps with which almost every country place is now provided, or even from the public water-works which exist in many rural localities.



Harmonizing with the broad, low lines of a Spanish villa at Santa Barbara, California, white pillars surround the swimming pool and double their cool beauty in the placid water

THE HANGING GARDENS *of the* RIVIERA

Gardens Encircle the Riviera Villas Which Pile One above the Other, and Trail over the Terraces of the Mountains like Gorgeous Eastern Scarfs Flung over Balconies on Gala-days

A CLEVER American woman once said that "To pick a rose in a Riviera garden requires the services of an elevator," and I recalled her merry remark as, leaving perforce the motor which had brought me thus far, I began the long ascent of a winding stairway of stone that leads from the boulevard which links the Riviera resorts to a friend's villa, perched high up on the gray flanks of the Alpes-Maritimes above the very heart of the gay Côte d'Azur.

On a marble plaque fastened into the wall at the foot of the stairs was chiseled the name of my friend's home—"Villa Turquoise." This did not mean, however, that the villa of my search was anywhere in sight, for numerous similar tablets bore similar designations, which indicated only that this *petit sentier* served as the common way to a number of villa properties, fastened like birds' nests to the beetling brow of the mountain. The real work was still ahead of me.

As I measured the flowery heights and realized that the topmost villa was my goal, I longed for an American-plan elevator

AH, FOR AN EXPRESS ELEVATOR!

As I measured with my eye the flowery gardens that encircled the white villas piled one above the other and buttressed up on huge terraces, and realized that the topmost villa was my goal, I was faint-hearted enough to wish that there was an elevator on the good, American, express plan. However, discontent faded quickly as I entered the magic radius of one of the most populous and popular of the many villa colonies that are clustered along the "Coast of Blue." Beloved of flower worshippers are these unique Riviera gardens in which some of the choicest products of floriculture have come into their perfection to astonish a prosaic world.

The little winding stairway itself suggested romance. Through shadowy green turnings, I followed it in the silence of a Mediterranean spring afternoon, and mounted upward, hemmed in on either side by towering walls of huge stones which were the foundations of overhanging gardens. A luxurious wealth of bloom overflowed the rugged stones, and flowering vines and rare creepers hung in cascades of orange and gold, purple and red, rose and blue, like gorgeous eastern draperies thrown over balconies on gala-days. At intervals appeared leaf-shrouded gateways, half hidden in the blossom-covered walls, and mysterious and remote as a lover's trysting place; and through the latticed gates more flowery vistas unfolded, and the beauty followed another until a final turn brought me out into the sunlight, before the entrance of "Villa Turquoise." This was flanked on either side by marble pillars, each capped with a turquoise tinted vase filled with the rose colored geraniums of the Riviera.

"Your first impression must be from our *loge*," said my friend, after greetings had been exchanged, and she led me out where the terrace balcony curved into a veritable *loge*, surrounded by a balustrade of white marble with turquoise blue porcelain columns. Over all ran riotously the vine-like growth of the Riviera geraniums, and the blossoms were draped in garlands over and through the protecting balustrade of the terrace which overlooked the valley, hundreds of feet below.

THE SKY END OF JACOB'S LADDER

As a canopy against the brilliant southern sun, the balcony was spanned with a fine trelliswork of wrought iron, painted a delicate green and covered with roses of every hue. Beneath this shelter of vines was space for a round garden table and some cushioned wicker chairs. Magazines from home and an embroidery frame gave an intimate touch to this charming nook.

Leaning over the balustrade, I looked down on the gardens through which I had mounted; they were framed in by gray olive orchards and orange groves, with the sea of exquisite azure in the distance. Far below lay the little principality of Monaco, looking more than ever as if it might be picked up in one hand. The old town of Monaco itself, grim and medieval, contrasted with the modernity of Monte Carlo, which was sparkling white under its rose-red roofs; and a towering mountain which shimmered in the warm light with every hue of amethyst dominated both. Over on the left the picturesque silhouette of Mentone could be seen, while beyond, in graceful folds of mountain and valley, stretched the coast line of the Italian Riviera.

After I had gazed and gazed and gazed, I dropped gratefully into a lounging chair and urged my friend to tell me of the making of her wonderful garden. "It was really like the creation of a tiny kingdom of one's own," she said. "Fancy taking the skeleton of a world in miniature, plumping it out with muscles and sinews of earth, and then dressing it up with finery like a *belle dame à la mode*. Yet this is somewhat the way garden making is done on the flanks of these wild, spectacular mountains. Nature left them as bare and gray as a bleached bone save for a few rock pines and a *maquis* of wild growth."

For this very reason, however, garden making on the Riviera is all the more fascinating. The gardener comes to know his garden from its foundation up, and is fully acquainted with its bad points, and its good spots; it never deceives with a smiling surface which is unjustified. The beginnings of a Riviera garden are as primitive as those of the world's first garden. There is nothing but a stony hillside, some gnarled old olive trees, a tiny hut, perhaps, which sheltered the original peasant proprietor, and an ancient mule path of cobble stones to lead one back to civilization. Indeed, my friend made her entry into her mountain kingdom on donkey back.

As for the land itself, at the time my friend bought, it seemed dear even at the modest price of some four francs a square meter. Villa properties along the Riviera are usually reckoned in this yard-measuring fashion, and the price of eighty cents for a bit over a square yard throws a glamor of cheapness over the transaction, until one reckons up how many square meters there really are in, say, a three-acre plot. Prices have gone up, too, for new villas come up every year to join in home-building on this sky end of a Jacob's ladder. In fact, the little colony about the Villa Torquoise has become one of the coveted, hanging-garden spots of the Côte d'Azur.

As for the very beginning of a Riviera garden, it is quite *à la mode* to design the garden first and fit the house into it afterwards. An important thing, of course, is to secure the advice and services of a good gardener; a large horticultural establishment near Nice will usually recommend one.

EARTH AT EIGHT FRANCS A METER

The gardener once acquired, one does not proceed as in other climes to collect the plants for the garden, but first sets about collecting the soil. The foundation of a Riviera garden in the rough resembles nourishing earth not so much as the green of a billiard-table resembles grass, and to cover its stony skeleton earth must be purchased from some horticultural garden miles and miles away. The earth costs eight francs a square meter and one might think the garden was being measured for a dress so carefully must the amount of earth be estimated in order that the plot shall be covered to the proper depth. The earth, once purchased, must be laboriously carried up the heights in grass-woven pannier baskets swung across the backs of patient little donkeys, and mother earth takes on an extraordinary value under such circumstances. A gardener will gather up any fallen handful as if it were gold-dust, and will insist upon the delivery of every full pound bargained for. It were a stormy moment, indeed, should one of the donkeys take fright and spill his precious freight on some one's housetop. After the eight-francs-a-square-meter earth has been evenly spread over the garden, it is followed by a four-inch-deep layer of fertilizer at four francs a square meter.

If, as is of course the case, one's affections are set upon having a terrace crowned by the ornamental balustrade and rustic loggia or pergola without which a garden is not a garden according to Riviera standards, the work of constructing the necessary buttressing wall will be the most difficult and expensive undertaking in connection with the whole garden. From twenty to thirty feet in height, such a buttress might well be used as a model for the first story of a fortress. Many of the rough-hewn stones which compose it, however, may be found near by.

THE SUCCESSOR TO THE HOSE

The problem of watering the garden is a difficult one, as there is no rainfall for weeks, and even for months at a time, in the summer. To secure the necessary irrigation a large circular water-tank with marble steps leading up to it—marble is cheaper than wood on the Riviera—is often built at the highest point in the garden. From an ornamental opening in the tank the water can be conducted to all parts of the garden by tiny channels, some of them cemented troughs, and the smaller ones mere furrows in the ground about the roots of the plants. Such a method of irrigation seems to answer far better than any amount of sprinkling by hose.

All these matters attended to, one may begin to plant the flowers and trees and to lay out glistening pebbled walks. By a cunningly devised system of walks, and an artistic massing of vegetation, most Riviera gardens are made to appear a great deal larger than they really are in fact.

(*Continued on page* 102)

AN AUTEUIL SILHOUETTE NARROW AT THE SHOULDERS AND HEELS AND FLARING IN BETWEEN, AND A SECOND SILHOUETTE WHICH FOLLOWS ITS LEAD GRUDGINGLY, BUT FOLLOWS IT—TWO FLOWER WREATHED HATS

The cape-like coat—or, as accurately perhaps, the coat-like cape—flares as it might be expected to flare, but the overskirt of this blue serge suit flares, contrary to expectations, directly in the front as well as everywhere else. The lines of the resulting silhouette converge at the top in a hat of breadth almost equal and of shape similar to the tubular underskirt

Since the narrow, lower brim rolls almost away to nothing this green hemp hat is furnished with a second brim above a wreath of two-colored, many-shaded zinnias

Velvet dahlias, dark ones with light centers and light ones with dark centers, encircle a hat of green hemp; a flowered silk facing offers an approach to underbrim trimming

Subtle sophistication alone could produce so apparently obvious and downright a model as this of the Maison Bernard. Its color is an undeniable blue, it buttons straight down the back with most realistic bone buttons, and the girdle is just a girdle. The sleeves are unmitigated sleeves, and by maintaining an almost equal width in drop skirt and tunic the skirt very nearly conceals the fact that it recognizes the claim of the new silhouette

Instead of ending under its belt as most bodices do, this one of soft blue taffeta, which begins formally enough in a narrow-shouldered, deep-V'd way, splashes out in a crisp frill below the narrow, would-be belt of knotted taffeta ribbon. With the able assistance of a frilled tulle underskirt, the tunic, shirred full at the top and growing wider with every inch of its length, accomplishes one of the most approved silhouettes of the present season

To prove that blessings never come singly, instead of doling out one pocket at a time to long-suffering womanhood, fashion fairly showers them: witness a suit of white gabardine with four more pockets than such a suit usually has. There is a clever bit of tailoring in the little buttoned tabs on the coat and skirt, and a tentative prophecy of things to come in the straight-lined, long-skirted coat. A double plaited collar finishes the neck

Familiar though it is, the ruse of leaving the observer in doubt as to where the coat ends and the skirt begins is never without interest, and in this loose suit of beige gabardine, collared in beige velvet, the confusion is made more confusing than usual by a tunic on the skirt which opens down the front on a line with the opening of the coat. To all fashionable intents and purposes the skirt is as tight as may be, yet there is a slash in back

MODELS FROM LUCILE

A JUSTIFICATION OF THINGS AS THEY ARE IN A CHARMING FROCK WITH A SUMMER-OF-1914 SILHOUETTE, AND A PROPHECY OF THINGS TO COME IN SUITS WITH LOOSE, HIP-LENGTH COATS

The cape of established popularity appeared at the Longchamp race-course beside the latest candidate for popular approval, a jersey-like bodice with gauntlet sleeves

Longchamp sets the seal of approval on skirts that are short, whether they be worn with a ruffled coat or a tailored coat

Evidence that hats typically Parisian are snug, with upstanding trimming, and that the silhouette is narrow at the top and bottom and may be narrow at the waist

Slipping back from the shoulders of a frock with ever so many flounces was a satin and velvet cape with ever so much fulness

Mlle. Forzane, a criterion of smartness, was one of the first to affect the conspicuously buttoned waist, short skirt, and Russian tunic

A blouse frilled at the bottom instead of as erstwhile at the top, peeped out beneath the jachet

Mme. Georgette wore a cape not only fringed but plaited, and a skirt not only plaited but fringed

IF IT'S AT LONGCHAMP, IT'S NEW;

IF IT'S NEW, IT'S AT LONGCHAMP

A frock for summer days which combines striped and embroidered handkerchief linen, and adds sleeves and stiffened collar of organdy

White crêpe in the new striped weaves or colored crêpe, white-embroidered, is adapted to this model with wide collar and flaring tunic

A week-end frock of lace and net simple enough for wear on Sunday morning and yet elaborate enough to serve for formal afternoon wear

In skilful hands, that every-day material, gingham, gives a trim tailored effect which justifies its place as a material for morning costumes

SMART FASHIONS *for* LIMITED INCOMES

Improved in Weave and Gay with Pleasing Colors, Such Old Friends as Organdy, Gingham, and Striped Dimity Are Again Available for Daytime Summer Frocks

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $1.50 for a three-quarter-length coat; and $2 for a suit or gown

PRETTY summer frocks have a charm all out of proportion to their cost, for they are well within the means of even a very limited income. Shirts and skirts are among the essentials of every-day summer wear, but a pretty frock for somewhat formal afternoon wear is almost as essential, especially for the summer week-ends.

This season, some of the delightful, old-fashioned materials, such as dimity, lawn, and gingham, are with us again, and in new versions to which an added charm is given by a finer weave due to improvements in the present-day looms.

TURNING UTILITY INTO DECORATION

The first gown at the top of this page is a happy combination of effectiveness and simplicity. Its smart air depends on the newness of its cut, and on the materials selected. White, embroidered, handkerchief linen forms the waist and long tunic, while the broad folded girdle, the band trimming the tunic, and the narrow underskirt, are of blue-and-white striped handkerchief linen. Plain and striped dimities would answer as alternative materials, or even batiste might be used, although the latter is not so new. The waist is made in a plain fashion, and depends for its smartness on the starch-stiffened collar of white organdy, and the row of organdy-covered buttons placed close together, which are quite as much a trimming as a fastening. When utility can be turned into decoration, as in this use of buttons, it is the best and most effective form of dress designing. The sleeves, instead of being of the embroidered material, are of plain organdy to match the collar, but they are not stiffened. The waist is thus kept all white, yet there is a change of material that makes the soft, plain sleeves seem a trimming.

A good lawn makes a satisfactory foundation skirt, and to this the wide, striped band forming the underskirt is applied. Over it is hung the tunic bordered by a narrow band of the striped material which also forms the girdle. This girdle is rather an exaggerated affair, laid in wide folds and wrapped loosely around the waist. The finish in the back is of flat bows of the sort used on pumps. A most unusual touch for an organdy frock is the use of pockets on the skirt—real ones or ones simulated by a row of buttons to match those on the waist. As no expensive materials are used, this dress may be duplicated at home or by a dressmaker at small cost.

The second model, a bit more elaborate, is an adaptation of a very smart Callot frock, and may be made of linen or of crêpe for summer wear. There are fancy white crêpes in striped weaves which are new this season and very smart, and which would lend themselves well to this design. The skirt might be made of a striped crêpe, cut crosswise of the goods, and the waist and tunic of a plain crêpe. This frock in rose, pink, or blue crêpe to suit individual taste, might be relieved by a white vest and sleeve facing, and by white hand-embroidery. If the gown is of white material (which is really more practical, although a few colored dresses are possible in even the economically planned wardrobe), the facings and embroidery may be in color, and the girdle and sash of velvet ribbon may repeat the same color. Although very plain, this model is quite new in cut, as the kimono waist shows a Japanese collar with self-facing, and a sleeve flaring to a stiff white cuff. This is a style, however, which must be followed in moderation, as shown here, or it will not be becoming. It will be found quite worth while to add the touch of embroidery on the lower part of the Japanese collar and across the front of the skirt, as it will give an air of individuality to the dress. Heavy floss in a darning stitch should be used for this embroidery.

THE QUESTION OF THE WIDTH OF SKIRTS

A third frock, simple enough for summer morning wear and elaborate enough for the afternoon, is the gown of net and lace, sketched second from the right at the top of this page. The waist, completed by a peplum, gives a coat effect, and the plain underbodice is of net with sleeves of net lace. The bodice is in surplice style, crossed in simple fashion in the front, and draped in the back to suggest a hood. In the back only, this surplice waist is slashed near the side edges to show the lace sleeve, and to make the hood-like drapery more prominent. Dotted net is used for the peplum and for the tight underskirt, and the edges of both are slashed at intervals and bound with white lawn. This method of finishing, though a little unusual, is quite easily followed. The long tunic is slightly gathered at the waist, and near the bottom it is trimmed by a band of lace to match that used in the sleeves.

The question of the width of skirts is again becoming interesting, as there are now considerable variations in this regard. In such models as are shown here, the underskirts are about a yard and a half wide, and the tunics over two yards.

Some women, whether young or old, look better in the daytime in tailored frocks than in frilly ones, or at least prefer them for informal wear. For a dress of this type, the one sketched on the right at the top of the opposite page is an excellent model. Poiret suggested this gown in a spring frock, and it is here adapted for summer wear. Gingham, in red, yellow, and blue stripes might be used for the upper part of the waist and the sleeves, with the deep girdle, underskirt, and long tunic of Delft blue gingham. In the designs of the frocks illustrated on the preceding page, there is nothing complicated; the smartness of the frocks lies in the materials and their cut, and both are simple. The kimono waist, of course, offers no great difficulties; even seamstresses make it successfully. The new collars are a trifle harder to make than those of last year, but with a well-cut pattern they will give no trouble. The newest ones, by the way, are either made of one layer of organdy with a picot edge, or of a double ply of finely ribbed piqué. Either could be used with this frock, although the latter would perhaps be more in keeping with the plain dress. The tunics on the models shown are gathered slightly around the waist, and are so simple that practically no risk is taken in making them at home, and yet they are one of the favored variations of the mode. As suggested before, the underskirt may be made chiefly of a lining material, and the lower skirt section applied to it.

THE TAILORED BLOUSE AND SKIRT

For the smart shirt and skirt, models par excellence are shown in the sketch at the top of this page. The original of the waist is one of the smartest models of the season, and is shown by importers in a great variety of materials. Here, it is suggested as a practical waist of white handkerchief linen, with the collar and cuffs of starched linen. The fronts and the back of the waist, which are set into the sleeve section in a square effect with entredeux, are laid in unstitched plaits. The square effect gained by this is, of course, a very new feature, as it is something different from both the kimono and the raglan style. Such a waist might be developed in materials of white, flesh color, the new vivid rose, a Delft shade, or in a lemon tone, with white collar and cuffs and a tie of black moire.

Long sleeves and the square section in front and back are the newest features for the sheer linen blouse; piqué and ribbed stuffs replace plain linen in skirts

An excellent separate skirt, which is not yet being shown ready-made, is sketched with this waist. The skirt is so cut that the tunic is used across the sides and back only, leaving the front in panel effect. This season ribbed piqué, and all manner of ribbed white stuffs, are more popular than the plain linen or ratine. For heavier skirts both white corduroy and golfine are excellent.

THE RETURN OF THE SEPARATE BLOUSE

In separate blouses for general wear, there is a strong tendency towards the tailored models with long sleeves. These are very smart in striped materials as well as in solid colors. The more elaborate blouses are very transparent and, as a rule, are made with kimono sleeves that come a little below the elbow. Such materials as Georgette crêpe, net, *craquelé* lace, and organdy are especially popular. Flesh colored Georgette crêpe would be charming for the model shown at the lower left corner of this page, with the vest and collar of white organdy, while in an organdy waist of the same design, thin net lace might be used for collar and vest.

A design showing a novel use of a bow to match that used on the hat which is worn with it, is illustrated in the waist at the lower right corner of the page. Bands of embroidered batiste sparingly used, and narrow bands of a material in a contrasting color to the waist material, finish the neck and sleeves.

The waist shown in the middle at the bottom of the page is in a rather unusual cut, and indicates a pretty way to combine flowered and plain material, chiffon and lace, or handkerchief linen and organdy. Such combinations of material are extremely smart this season.

A crêpe and organdy blouse bases its claims to smartness on cut and materials and asks but the merest dot of a bow as trimming

The manifestly frivolous daintiness of this model conceals the economy of its purpose: to use a remnant or remodel an old blouse

The hat, long a mere accessory of the gown, here reverses the usual rule and furnishes the model for the finishing bow of the blouse

SEEN *in the* SHOPS

The Blouses of the Moment in Silk, in Linen, and in Many Skilful Variations of Crisp Organdy—Parasols That Catch Their Style from the Gowns They Cover, and Several Summer Odds and Ends

Its coolness is in no way lessened, but the practicality of an organdy collar is increased by a net foundation which makes it easy to adjust; 50 cents

THE days have come when the most valuable attribute of a frock is its coolness, and the temptation presented by frocks in the shops is that they possess that virtue both in material and in design. Of blouses no greater comfort could be asked than they now offer, and gowns are rapidly imitating them in sheerness, yet it is a fortunate moment when one finds ready-made such a delightfully simple afternoon frock as is shown first in the group of three illustrations on this page. It is made of the best materials, with most careful attention to detail, and at a price that is decidedly reasonable. Soft chiffon cloth of an excellent quality is used for it, and it is offered in a Chinese blue and white design, in sulphur and white, a light, cool green and white, or black and white. The latter is an excellent combination for a second mourning frock. The skirt has an odd, long tunic which is softly caught up at intervals near the hem. This tunic is piped down a front panel and around the top of the hem with white charmeuse. The underskirt, also, is piped with charmeuse, and in the back is caught in tiny tucks, according to a pretty method used by Doucet and Paquin to give the slight uplift so characteristic of this season's gowns.

The surplice bodice has no trimming other than the piping on the cuffs and a vest of white net with a fancy, embroidered edge, but the manner in which it is arranged in the back is really charming. The girdle is of a very heavy, white moire ribbon—a faille ribbon moire—fastening with a jet ornament so designed that it gives a suggestion of a hook and eye. The entire gown is lined with white net and is beautifully finished. A frock of this kind, if worn with a simple broad-brimmed hat and a pretty sunshade, gives the appearance of a costume much more expensive than it is.

A gown that will look absolutely cool and will be as cool as a gown can be on a summer afternoon. Of chiffon cloth in white and black or in white and a color, its price is $25

A riding-habit of unique design in cloth or linen, with or without a street skirt. In country walking, coat and skirt fulfil another function; linen, $28.50; without skirt, $18.50

A piqué skirt of modish silhouette yet one that is easily freshened in the tub, and a crisp handkerchief linen waist with novel double collar. Price of skirt, $7.75; of waist, $6.50

A RIDING-WALKING-HABIT

A cleverly conceived riding-habit which has recently been placed on sale at one of the Fifth Avenue shops is sketched at the right of the gown just described. It is especially good for summer, although it need by no means be restricted to summer wear, and is made in either cloth or linen.

The Norfolk coat, which is always a youthful design, has a slit from the belt down which keeps the back from wrinkling. The habit may include the street skirt that is illustrated with it, and which is just the thing to wear to and from the academy, or to use with the Norfolk coat for general country wear and walking. The material of the skirt extends under the flap, as is shown in the drawing, and the model affords ample space at the feet. This habit is an exclusive model of the shop which sells it. In shepherd check worsteds of light weight, or in tan, English covert cloth, the habit is $39.50 without the skirt, $49.50 with it. It comes also in Oxford or brown whipcord for $49.50 without the skirt, and $59.50 with it.

In the same department may be bought such a collar as the one shown with the habit. Though white stocks are usually worn with a habit, these collars are a pretty change. They are of piqué, starched in three places on the underband so that they are stiff enough to stay in place and yet have the appearance and comfort of a soft collar. They are sold for 35 cents, and may be had with either rounded or pointed corners.

THE ODD SKIRT FOR THE ODD BLOUSE

A washable skirt which is a bit out of the ordinary is shown in the extreme right-hand illustration on this page. It is made in Bedford cord and also in one of the fine, fancy ribbed piqués so smart this season. It is a well-designed skirt with a peplum which is slightly deeper in back than in front, and is placed on a yoke that extends around the skirt from either side of the front panel.

With this skirt is sketched a pretty blouse which may be had in white or in a combination of colored and white handkerchief linen. Yellow, rose, pink, and a soft blue are the colors in which it comes, always, of course, with a white vest. The design of the double collar is a new one, while such details as the bound buttonholes suggest the care that was expended upon its making.

In the sharp stripes of wash silks there is always freshness, and in this model the sheer collar adds to its coolness; $10.50

SMART COLOR COMBINATIONS

Another very smart blouse which is developed in colors is drawn at the bottom of this page. In this appears one of the new striped wash silks that are soft, yet durable. The waist comes in candy stripes of a new brilliant green and white, citron and white, or canary yellow and white—all very smart shades. The fichu-like collar and the cuffs are of sheer net lace.

The popular, pointed lawn collars—one is sketched at the upper left of this page—may now be bought made upon a net foundation so that they may be slipped in and out of a blouse or gown more easily, and held in place more securely than formerly.

ORGANDY COLLARS, BLOUSES, AND GOWNS?

Certainly, the organdy blouse is the blouse of the moment. Organdy first made its appearance early this season in collars, and now there are organdy blouses, and organdy frocks have been

The organdy blouse has many a pretty variation. Here it is embroidered and piped in any one of several colors. Price, $5

promised. The organdy blouse sketched at the upper left corner of this page is a most charming exponent of the use of color. Here the sheerest of embroidered organdy is piped with colored organdy in gold, orchid, Chinese blue, or rose. The model has a novel triple collar also piped with color. Tiny wash buttons trim collar and cuffs. The lower part of the bodice fastens, one side over the other, to represent a vest, and is held by two crochet buttons. The waist may be had with long or with three-quarter-length sleeves.

BLOUSES WITHOUT ELABORATION

The blouse illustrated in the upper right corner of this page is also of organdy; in this case it is finely tucked in a crossbar effect. A large shawl collar forms rolled revers which fasten with linked, crochet ball buttons in a fashion altogether new.

Depending for its effect on crispness, an organdy blouse demands nothing beyond tucks and bit of hemstitching; $3.50

At the lower left-hand corner of the page is sketched an organdy blouse equally successful when worn with suits or with linen skirts. It has a directoire collar and vest of the organdy doubled and hemstitched, and pearl buttons fasten it. The shirring just above the cuffs is most attractive.

The last blouse, drawn in the lower right corner, has an overblouse of handkerchief linen in any soft color such as flesh, peach, maize, rose, or orchid, piped with a cording of white linen, and an underblouse of white organdy. This combination of handkerchief linen with organdy has novelty plus charm.

THE NEW SUMMER PARASOLS

The new parasols carry out very happily the fashions of the new clothes. The one shown open at the middle of this page is a taffeta model with three tiny, pinked taffeta ruffles trimming it, and with a handle of ebonized wood. It may be had in any of the smart shades of the season.

The conservatively plain parasol illustrated at the lower left of the group is of hemstitched taffeta with a plain handle of wood; this parasol also comes in any color. The one photographed opposite it is a particularly effective type, entirely composed of three taffeta ruffles. It has a carved wooden handle, which is hinged for greater convenience in packing, and an ivory ring that matches the cup and ferrule, to hold the sticks. This parasol, like the others shown, may be had in any color.

The purse sketched on this page is of silver, and is in a new design. It may be slipped into a larger bag as a change-purse, or may be carried alone.

A three-inch, suède case for the coat hanger shown below

A silver change-purse made in a convenient, novel design; $6.50

A ruffled parasol to shade a ruffled gown. In the smart colors of the season; $4.95

For plain suits of cloth or linen comes a plain parasol; $1.95

The coat hanger for traveling slips into a three-inch case of suède leather; 50 cents

With as many overlapping tunics as has a dress; $9.75

Unembroidered organdy tucked into a square design of its own, in a waist fastening after a fashion of its own; $3.95

AN ADAPTABLE COAT HANGER

A novel coat hanger has recently been placed on the market. It is of nickel and, as may be seen in the illustration at the bottom of the page, the ends slide out from the middle portion; but what may not be guessed is that it holds surprisingly heavy garments. It occupies but about three inches when closed, and fits in the small suède case which is illustrated at the upper left, opposite the change-purse. It may be hung when open from the hook-like top piece which acts as a swivel.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue.

To combine organdy with handkerchief linen is to enhance the crispness of the organdy and exquisite weave of the linen; $6.95

THE OTHER SIDE *of* FIFTY

To Preserve Dignity in the Cool and Dainty Gowns of Summer Is the Problem, and the Becoming Black and White Effects Offer a Solution

IN THE early spring, designs fairly trod upon each others' heels in a bewildering rush to get into fashion, and now that all the new costumes may be seen in perspective, it appears that many of them may be adapted to the requirements of the elderly woman. Of course, however, she may not dare the most conspicuous of the innovations.

Changes for her appear in details rather than in general designs—in the shape and material of collars, the width of skirts, and the cut of sleeves. This is a pleasant assurance for the woman of mature years who finds that the butterfly chase for novelty so often leads toward what is for her the pitfall of the bizarre and the unbecoming.

THE DIGNIFIED EVENING GOWN

The evening gown photographed at the right of this page shows a conservative silhouette well suited to the lines of the mature figure, and yet its details mark it as unquestionably of the new season. The high waist-line and the flowing, although much draped skirt, take advantage of the best of the new fashions and yet retain that "slimming" length of line that is becoming to the elderly figure. The skirt is of *café au lait* charmeuse, and hemstitched chiffon veils a low bodice of tan colored silk lace; the two delicate materials fall lightly over the arm as an excuse for a sleeve. At one side of the waist a gathered ruche of the charmeuse appears above a beaded girdle, which is patterned in white, green, pink, and tan crystal beads. Most of the fulness of the skirt is eliminated before it reaches the ankles and the remainder merges into the square train. A short tunic of chiffon falls over the right side of the skirt and disappears in the draperies. On the left side, the skirt is held in a slight puff by beaded motifs of the pattern used for the girdle. The soft tints and the grace of this gown will be found to be quite generally becoming to elderly women.

Particularly becoming to the elderly woman because of the soft neck-line

Embroidery emphasizes the tunic of this white crêpe frock and ornaments the waist on either side of the surplice vest of white Swiss

Length of line, draperies without undue fulness, a simply arranged bodice, and the soft tone of this "café au lait" costume offer good features for the woman who has reached middle age

By no means does this frock of black charmeuse, lace, and brocaded ribbon forego its tunic, but it does accede that it shall fit rather closely instead of embarking upon the trying flare which is a characteristic of the tunics on the season's more youthful frocks

Rhinestones and cut jet buckles on satin evening slippers

The summer frock of cotton crêpe shown at the right in the middle of this page affords an opportunity for the introduction of some of the novelties of the season, although it preserves a delightful simplicity. It is a charming type of dress for morning wear in the country.

The vest is of white Swiss edging, which is turned over to form a collar that leaves the throat just slightly exposed, and the sheer, filmy white of the Swiss contrasts charmingly with the thicker crêpe. The waist is formed of the crêpe embroidered in black and white. The surplice closing in front, with the ample armhole, gives desirable length of line. The embroidered crêpe is also used to form a tunic at the sides of the skirt, and the edge is turned up in a soft plait; the tunic merges into a burnous drapery of plain crêpe at the back. The girdle and bow on this gown are of black satin.

ADAPTING THE DRAPERY

Shown at the left of the gown just described is another simple crêpe frock. Blue embroidery on the frills that fall from shoulder to waist-line match the blue sash and the grosgrain ribbon which outlines the white tulle vest.

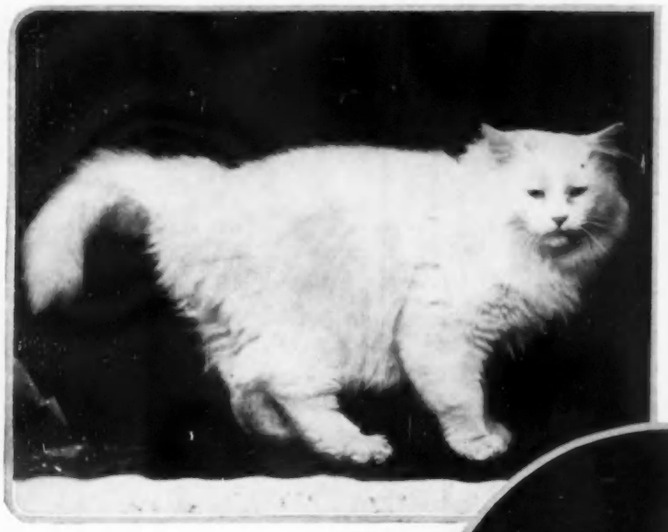
The black charmeuse evening gown photographed at the left on this page illustrates a clever close draping of the tunic. The waist is of black silk lace over white net-top lace, and similar lace appears in the circular flounce which falls below the short tunic.

The filmy crêpe of spring is replaced by a material even more diaphanous in a summer afternoon gown of embroidered net flounced with "craquelé" lace. The kimono bodice is also of net and lace, but over it, with wide flaring collar of silk and lace, sets a trim little white striped moire jacket which insists that a silk well-liked earlier in the year retains the favor of fashion. With this dress may well be worn the close-fitting, tip-tilted, Niniche hat of black tulle adorned with pink roses—an evidence that black with pink is returning to favor

The bodice of this white net dress clings to simplicity, while the skirt demands the elaboration of no less than five hand-embroidered ruffles. Two, following the new idea of fulness around the bottom, are placed below the knees, and all, as well as the velvet girdle, accent the slant of the embroidered bolero on the bodice. On the leghorn hat the Nattier blue of the girdle reappears between pink roses, and it gleams again in the taffeta facing of the jet-handled parasol; the top of the parasol is ruffled with many narrow ruffles of black net

An airy net gown achieves distinction by an ingeniously draped flounce of the favored "craquelé" lace which appears also in a broad band around the bottom of the skirt, on the surplice waist, and in the collar which stands high behind, but is low in front. A girdle of rose colored velvet and a flat rose colored parasol veiled with white net relieve the all-white effect of the gown; the slender handle of the parasol is finished with a small, inset medallion of enamel. Delicate pink and blue roses trim the very diminutive hat of string-colored straw

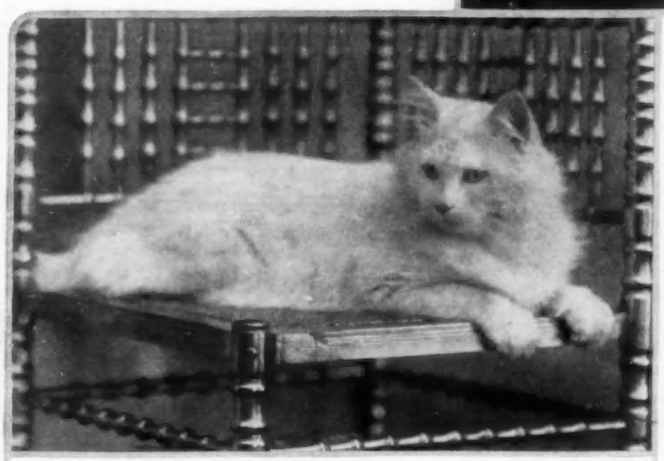
DIAPHANOUS CRÊPE GIVES WAY TO YET MORE DIAPHANOUS NET, AND SKIRTS ARE RUFFLED NOT ONLY AROUND BUT UP AND DOWN AS WELL



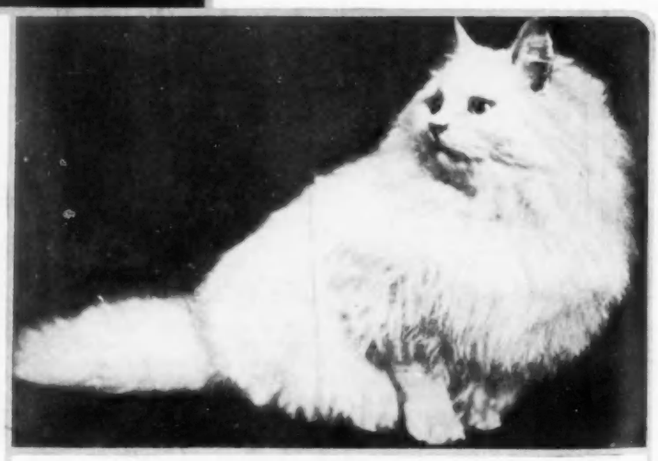
Blue-eyed "Rhododendron Duke," bred and owned by Mrs. L. A. Harding of Seattle, waved his "wild tail by his wild lone" unnoticed on the western coast, until the Seattle Show in 1913, when Mrs. Elizabeth L. Brace of New York, judge of the show, as she tied on his blue ribbon declared him the "finest blue-eyed white male of those that had come under her observation, in the entire country"

"Princess of Paris," blue-eyed and luxury-loving, began to take first prizes as a kitten in 1907, and for several years continued to carry off firsts and specials all over the country from New York to Chicago. No longer exhibited, she continues her fame through her descendants, who are proud to show her name upon their pedigrees. She is owned by Mrs. H. G. Dykhouse of Grand Rapids, Michigan

Barely a year old, "Rex of New Castle," a blue-eyed male, owned by Mrs. George Reis Brown, is so sure of his own worth he faces the world with eager boldness instead of catlike stealth. "Rex" is a son of "White Cloud," who was a feature at the Atlantic Cat Club Show last winter. He has won first in the kitten class of every show he has entered, but is perhaps prouder of a third won when he was four months old in an open class at the exposition in Toronto last August, than he is of any other of his many triumphs



"White Cloud," as fluffy and apparently as remote and peaceful as his name, is owned by Mrs. E. C. Welch. Descended from "The Chorister" and "Bijou Blanc," he is better known as a stud than prize winner, though he won first novice at the Empire Cat Show, in 1913



A sensation for two show seasons and three times the best white in the New York show, the full-coated "Woodverge Sweet William," bred by Mrs. G. C. Gillespie, offers as one of his many points of attraction deep blue eyes that show his intelligence and his shy friendliness

BLUE-EYED WHITE PERSIANS BORN TO LUXURY AND HONOR AND ACCEPTING BLUE RIBBONS AS JUST TRIBUTE TO FLUFFY NECKS, WHISKERED EARS, BUSHY TAILS NOT TOO LONG, AND ABOVE ALL SPOTLESS COATS, FOR ONE SPOT ON THE SIRE MAY MEAN TWO ON THE SON

WOMAN PROVES HERSELF A CLUBMAN

After Refuting the Skeptic by Years of Peaceful Growth, the Women's University Club Marks the Quarter Century by Building a Permanent Home

IT IS not so very long ago—and we need not be genuine antiques in order to remember it—that the question of forming women's clubs met with open skepticism on the part of many women, and of most men. Women were not supposed to possess the qualities that make possible associations based on common understanding and toleration. When one or two women's clubs were actually formed, and prospered, the misanthropes shrugged their shoulders and still refused to believe that these women's clubs in any way corresponded to the clubs formed by men. The fact remains that women all over the land have formed successful and permanent clubs, among the most widely known of which is the Women's University Club in New York, which unites over a thousand members in a harmonious association where no speeches are made, no papers read, and no theories promulgated.

TENANT BECOMES HOUSEHOLDER

On the eve of celebrating a quarter of a century of life and growth, this club has just completed the building and housewarming of a magnificent new club house on East Fifty-Second Street, New York, in the heart of the exclusive and highly restricted Park Avenue section. It is fitting that the first of the women's university clubs in this country should thus leave the ranks of mere tenantry and become itself a householder in a beautiful and distinctive home.

The Women's University Club had its beginning as long ago as 1889. The charter declares that it was formed for the promotion of art and literature, but this idea seems, in course of time, to have given way to the equally laudable purpose of the "promotion of relaxation." In its well-appointed club house, distinguished authors, aspiring lawyers, businesslike doctors, civil engineers, social workers, heads of fashionable schools, musicians, and scores of other busy women meet and find mutual enjoyment. Humble folk and the daughters of presidents are here on equal ground—each has a degree from one of the thirty-odd colleges and universities whose graduates are eligible to membership in the club.

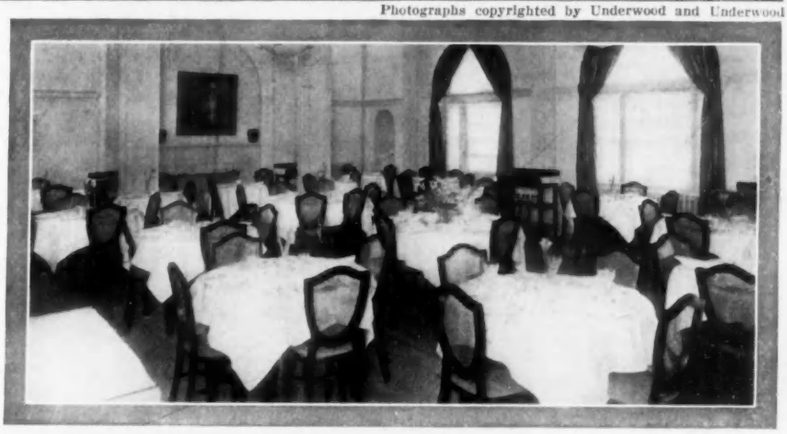
MEMBERS OF NOTE

At the luncheon, or tea hour, one is quite likely to find such widely differing celebrities as Mrs. Ogden Mills Reid, Mrs. George McAneny, Mrs. Herbert Parsons (Elsie Clews), Mrs. George Haven Putnam, Mrs. Vladimir Simkhovitch, Mrs. Harriet Stanton Blatch, Mrs. Arthur H. Scribner, Mrs. Mary Boland Pequignot, Miss M. Carey Thomas (the president of Bryn Mawr), Mrs. Eleanor Hoyt Brainerd, Miss Jean Webster, Miss Anne O'Hagan, Miss Marjorie Cooke, Mrs. James Lees Laidlaw, and Mrs. William Reynolds Brown, women whose homes may be anywhere from Maine to California. The women who are members of this club are helping in no small part to make the history of New York, be it social, artistic, literary, or commercial.

(Continued on page 76)

Photographs copyrighted by Underwood and Underwood

No glare of light mars the restful beauty of the big living-room, in which the furnishings were given by Vassar College



The pleasant dining-room is capably managed and the cuisine is conservative and reliable

Quiet dignity and comfort, keynotes of the decoration, are well combined in the library furnished by Smith College

FREEDOM AND RHYTHM OF BODY AS THE MEANS TO THE FREEDOM AND ORDER OF MIND

By FLORENCE FLEMING NOYES

Photograph by Marceau

The pose of a Greek water-carrier throws into relief the famous right arm which Rodin has declared the most beautiful in the world

Photograph by Marceau

She who danced in the lily pond at the opening of the Curtiss James garden comes as one who treads a-tiptoe upon the hills of life

Photograph copyrighted by F. F. N.

With the beauty of absolute relaxation as the theme, Miss Noyes composes a harmony of line to delight the heart of the sculptor

BEAUTY is the birthright of every woman, and while youth is the time of freshness, and swiftness, and animation, of high dreams and quick impulses, beauty is not less wonderfully expressed in the control and poise, and the eager sympathy, which may be made a part of every woman's personality whether she be young in years or only young in heart. Gracefulness, freedom, charm, all these are gifts of nature, and the wild creatures are lithe and swift and beautiful because they live close to the earth, and in the winds and rains. Diana and the nymphs and dryads lived in the forests, and if the women of to-day would be free and strong and happy, they, too, must go back to the sources of life, and follow its primal laws.

The greatest heritage from Greek genius lies, not in the splendid dramas of Æschylus and Euripides, or the sculptured temples of the Acropolis, but in the simple, frank, straightforward manner of thought and expression which characterized the Greeks as a people. They were naive and open-hearted, and the height of our present civilization will not be reached until we attain a more simple, direct, and natural way of living and until, as Rodin said of the Venus de Milo, we express "an exquisite rhythm, voluptuousness regulated by restraint, the joy of life cadenced, modulated by reason."

Children are noticeably nearer to nature than are grown-up folk. Left to themselves they dance as leaves rustle in the wind; as sunlight glances on the stream, they dance. The child dances because it is a primal law of nature to dance, and it is this natural dance-spirit that makes it winsome and lovely.

It is this spirit which I wish to reawaken in my pupils, and to further this end I have been taking the members of my New York classes each year to my home in the famous Blue Hill region of Massachusetts for the month of June. Here we dance out-of-doors, in costumes similar to the ones shown here. All weather is good to us; should it chance to rain, and the valley be hung with shifting veils of cloud, we dance the spirit of the mist, and if it is clear we dance in the sunlight and the moonlight.

A month in the open such as this does much to free the mind from the confused and perverted ideals of present-day life, and to encourage wholesome freedom and originality of thought and movement. In fact, one of the most beautiful hours in my classes in rhythmic dancing is that one in which I ask my pupils to forget me and forget themselves, and to stand still a moment waiting for what I call the dance-spirit—what the casual observer is likely to call "temperament" — to assert itself. It is truly wonderful to watch the result. The young women stand quite still, barefoot, and draped in chiffon costumes. Soon, as the inspiration comes, every girl is swaying, sun-winged, self-forgetful, in dances often so beautiful that we organize them into rhythmic dramas. Thus the followers of this new-old art are made strong, clear-eyed, and happy, their hearts and minds rebuilt.

SEEN on the STAGE

Plays Which Prove that Melodrama, to Avoid Being Laughed at, Must Turn upon Itself and Become the Modern Comedy of Sense of Humor

By CLAYTON HAMILTON

After seeing Lydia Lopokova play in Ibsen's "Doll's House" recently, Mr. and Mrs. Fiske persuaded her to give up the art of dancing, in which she has achieved success, for that of drama, in which she may attain even greater honors

In the Dying Swan, Mlle. Pavlowa, to whom the world owes so strong an impulse toward joyousness, first appeared in Paris, and it was in this dance of poignant grace that she chose to pose for this unique photograph for Vogue. Pavlowa returns to America in October

To have a "leading lady" who was yet child enough to be carried by another child, was an evident difficulty presented by "The Dummy," but little Joyce Fair, already of wide experience, has proved there was no difficulty about it at all

IN recent years, a new type of drama has been developed in America which can not be classified under any of the four traditional categories of tragedy and melodrama, comedy and farce. This type is first constructed as a melodrama, and then written in the key of comedy, and acted mainly in the mood of farce. No single word has been invented to define it; but the phrases "melodramatic comedy," "farcical melodrama," and "melodramatic farce"—which have recently come into currency—are sufficiently indicative of its hybrid composition.

MELODRAMA WITH A SENSE OF HUMOR

The distinguishing feature of this new species is not so much its humor as its sense of humor. Indeed, it might be described as a sort of melodrama that laughs at itself as it goes along. The popular melodramas of twenty-five and fifty years ago—like "The Lights o' London" and "Rosedale," which have recently been set before us in revivals—were funny without meaning to be so, and their weakness was that they were intended to be taken seriously. But the same tricks of the melodramatic trade which seem merely mechanical if the audience is forbidden to laugh at them, may be made to appear almost plausible if the author laughs at them himself, and invites the audience to laugh with him. Laughter is a safety-valve for the sense of the incongruous. We accept an incongruity that we have laughed at; but we can not accept an incongruity which the author has asked us to ignore.

A definitive example of the new type of "melodrama with a sense of humor" (if this compound term may be permitted, for the sake of clearness) is Mr. George M. Cohan's "Seven Keys to Baldpate." First of all, this piece is constructed with the serious purpose of producing as many thrills as can possibly be evoked from its narrative material; but, in the second place, the audience is invited to laugh at every thrill as soon as it has been experienced; and, lastly, the entire melodrama is turned into a preposterous joke by a revolutionary revelation at the end. An important point to be observed is that the sheer shock of the melodramatic incidents is in no degree diminished by the laughter with which they are accompanied. When, in the last act, the dead woman suddenly appears upon the balcony and walks from one door to another, the roar of laughter which greets this unexpected apparition is accompanied by a creeping thrill of terror, for the credulity of the audience has actually been increased by the author's audacity in risking this appeal to a stimulated sense of humor.

The cast which every evening on the "H.M.S. Pinafore" gaily sails the blue sea of the Hippodrome; from left to right: Elsie Marryett, William Hinshaw, Harrison Brockbank, Vernon Dalhart, Ruby Savage, and Josephine Jacoby

LIBERATING THE IMAGINATION

Another merit of this type of play is that its rapid shifts from one mood to another induce an alertness of mind in the audience and thereby force "the tired business man" to forget that he is tired. Imagination must be exercised to keep pace with the author at every step of such a many mooded play as "Seven Keys to Baldpate"; and there is nothing more enjoyable than the active exercise of the imagination. It is a great experience to believe a play, as we are forced to believe "Hindle Wakes" or "Rutherford and Son"; but it is even more enjoyable to "make believe," as we do at "Peter Pan." In following a play of the new type that now concerns us, we are pleasantly conscious of the mental exercise of making ourselves believe in a series of circumstances which are relieved of incongruity by an imaginative sense of humor.

"THE DUMMY"

A VERY entertaining example of this kind of play is "The Dummy," by Harvey J. O'Higgins and Harriet Ford. The authors have called this dual-mooded piece "a detective comedy." In outline, it is merely a traditional detective story, with the usual number of twists and turnings in the plot, but it has been made to seem unusually human by the device of forcing the audience to look upon it from a point of view that requires the exercise of imagination and a sense of humor.

The hero of the play is a small boy with a Bowery accent who has brought himself up on the romances of Nick Carter, and has always ardently desired to be a "detectuv." He makes his way into the plot by answering an advertisement for an office boy which has been inserted in the newspapers by an eminent detective named Walter Babbing. He produces an impression upon Babbing by trailing him successfully from one end of the city to the other, and by his clever way of answering or evading the questions that his prospective employer puts to him; and, at the end of the first act, he is in a position to utter the thrillingly self-satisfied soliloquy, "I'm a detectuv."

This boy is soon employed on a kidnapping case. A little girl has been stolen, and it is the business of Babbing to recover her and to run down the gang of kidnappers who are holding her for a ransom. The eminent detective manages to convey a hint to the gang that a deaf and dumb little boy, who is the son of a Chicago millionaire, may be expected to arrive at the Grand Central Station at a certain hour, and the hero, dressed up to suit the part, is planted in the station as a bait. He is stolen by the kidnappers, and conveyed to the same house where the lost little girl is incarcerated. Here, while pretending always to be deaf and dumb, he acts as an inside accomplice with the corps of detectives who are shadowing the house. Babbing himself, by a traditional ruse, secures admission to the house; but his identity is discovered, and he is gagged and bound by the kidnappers, who proceed to run away with the two children.

The third act is set in a bungalow in the Catskills. The kidnappers are aware of being followed, and have decided to hurry on to Canada. Both the children are tired out, and fall asleep as soon as the bungalow is reached. While the criminals are preparing supper, the little hero suddenly murmurs in his sleep, "I'm a detectuv," and thereby inadvertently betrays the fact that his deafness and dumbness have merely been assumed. The kidnappers become so frightened when the hero admits to them the part that he has played that they dash on toward Canada to save their own skins, and leave the small boy and the little girl behind in the mountain bungalow.

This act, which ought to be the most interesting of the four, is less dramatic than any of the others, and just here lies the main structural defect of this entertaining melodrama. A pursuit is not dramatic unless the spectators are shown both the pursued and the pursuers, but in this act the audience is merely allowed to see certain people who are running away from certain others who are never seen. The discovery, on the part of the kidnappers, that the boy in their custody is not really the deaf and dumb child of a millionaire, but a detective in disguise who has heard everything that they have been saying to each other for a week, should surely result in a more drastic action than the lame and impotent conclusion of fleeing from the face of a discovered danger.

In the last act, the little hero, fighting against fatigue, manages to convey the stolen child back to the headquarters of his employer; the little girl is thereby restored to her distracted parents, and the kidnappers are duly rounded up and arrested.

This plot might have seemed merely mechanical if it had been set forth seriously, but it has been made to seem humorous, and therefore human, by the expedient of forcing the audience to regard it from the point of view of the imaginative little boy who becomes the hero of its "strange, eventful history." A certain charm of humor is imparted to the most incongruous events when they are looked at through eyes made sympathetic by a dreaming contemplation of Nick Carter, and nobody can fail to enjoy an exciting melodrama when he is required to regard it from the angle of an adventurous little boy.

Photograph by Rita Martin

Ina Claire, who, partly through the grace of her dancing, partly through the cleverness of her acting, has won one of the most recent of American triumphs in London. She acts the "girl," Una Trance, in "The Girl from Utah," for which the traditions of Mormonism afford a plot

When Cyril Maude and his daughter, Margery Maude, played bits from the "The School for Scandal" at the actors' benefit performance last month, they roused an irresistible demand that they come back another year to give the whole of it and others of the classic dramas

"THE GOVERNOR'S BOSS"

IT scarcely seems an exaggeration to say that "The Governor's Boss," by James S. Barcus, is the funniest play that has been presented in New York during the course of this entire season. The only trouble with it is that it was not intended to be funny, and that the laughter that it evokes is tempered by a pitiful consciousness of the author's utter lack of any sense of humor.

Mr. Barcus is reputed to have been a state senator before he was overcome by the great impulse to express himself upon the stage; and in this, his maiden effort as a playwright, he has endeavored to retell a recent chapter in the political history of New York State. He has not yet learned the primary lesson of the artist, that a familiarity with facts is not the only essential to a telling of the truth. To tell the truth, in the terms of any art, requires not only a knowledge of the things to be said, but also a knowledge of the way to say them. Though a man may know precisely what his wife looks like, it does not follow that he can render a truthful portrait of her if he has had no previous practise in the art of painting, and a man who might feel throbbing in his brain the one great truth which would set the Russian people free could scarcely succeed in making them aware of this truth unless he had previously learned the Russian language.

Of the art of playmaking, Mr. James S. Barcus is as innocent as a new-born babe is innocent of sin. In his second act, he allows three "gunmen" to disport themselves in the Governor's office at Albany, without attempting to explain how they got there, or why they do not leave when the Governor's secretary is trying to restore the play to sanity by the execution of official business. Throughout the four acts, various people exhibit an irrepressible tendency to make love in the most unlikely and uncomfortable places. But the biggest laugh of the play occurs in the last act. The Governor is being tried before the high court of impeachment. The assembled senators and justices are about to declare him guilty,

(*Continued on page* 74)

CARICATURES *of* CHARACTERISTICS

To Dismay Some, but to Amuse All, and to Teach the Philosophy of Life by Means of Laughter

A slight, slim, svelt manikin pirouetted about in a sketchy Paris gown, before Madame who ordered the very same model—with the happy result shown opposite

Caricatures of atmosphere instead of people, of the indefinable, inimitable "spirit of the Boulevard"

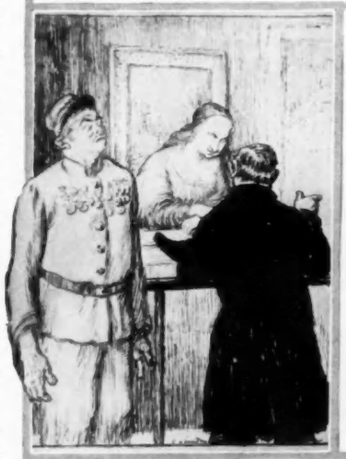
She never could know and she never could understand why a rag and a bone and a hank of hair looked so different from a rag and Madame and a hank of hair

AMONG the numerous exhibitions which draw Parisian society to the small or large galleries of painting, few are more successful than those which are held each spring to exhibit the works of those subtle French caricaturists who teach the philosophy of life by means of laughter. Here is to be found entertaining satire, which, though perhaps women in particular may suffer from it, misses few of the follies of mankind with its well-aimed shafts of ridicule.

Two of these exhibitions are held each spring, one in the Palais de Glace, which is transformed in twenty-four hours into an exhibition hall; the other, held by a more recently formed group of caricaturists, in a gallery in the rue Boétie. In these exhibitions are found such famous names as Albert Guillaume, Abel Faivre, Adolphe Willette, Forain, Chéret, Bernard, Boutet de Monvel, and Neumont.

SEIZED AND CAUSTICALLY DEPICTED

Besides the celebrated masters whose works are shown in these exhibitions, there is a group of young artists who are attracting more of the attention of the Parisian public every day, for they display humor that is typically French, in the merest sketch. One finds in the amusing captions, and in the sketches of the life of the streets or of the theatre, all of the almost indefinable, inimitable spirit of the Boulevard.



The traditional, inscrutable, uncopyrighted smile of the Mona Lisa appears on a chubby face

Unsatisfied with the improvements woman puts upon nature, the artist improves on woman

The success of the humorists is, therefore, almost as great among Paris-loving foreigners as among the Parisians themselves, and the opening of the caricaturists' exhibition is an event in the world of art, and of society; one sees there actresses, society women, and millionaire art collectors. The feminine public is in the majority, for the wit of the modern caricaturist is freely exercised on woman and her exaggerations of the mode.

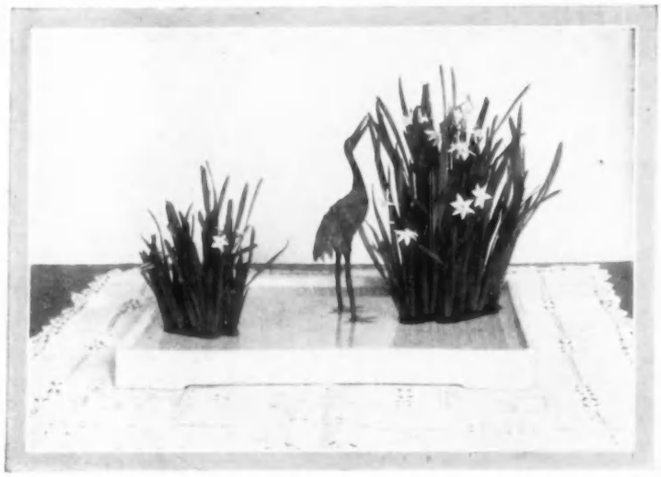
Sketches and water-colors and even silhouettes carved or cut out in wood, wax, or cardboard are among the exhibits of the caricaturists. The absurdity of a gesture, a glance, or a costume is seized upon and caustically depicted. Some of the captions of Forain, or of Guillaume are veritable satires upon contemporary society, while Abel Faivre takes delight in satirizing stout ladies in the act of attempting the graceful, modern dances, or the fashionable sports which require agility.

PETRIFIED WITTICISMS

This year, however, it is the modern dances that most arouse the imagination of our artists, and they reproduce with overwhelming truth the ridiculous and awkward positions of dancers who learn the new steps without grace or spirit. Besides the men who present burlesque views of every-day life, there are artists

(*Continued on page 78*)

He was a snob, don'cha know, a bally snob, and so were his sisters and his cousins and his aunts



A few bright flowers among many leaves give the impression of jonquils growing near the shallow pool that they delight in

A fern with a bit of its nature rock set upon a table carries with it a suggestion of cool and tempting spots in nature

FLOWERS AFTER NATURE *and the* JAPANESE

By MARY AVERILL

Author of "Japanese Flower Arrangement"

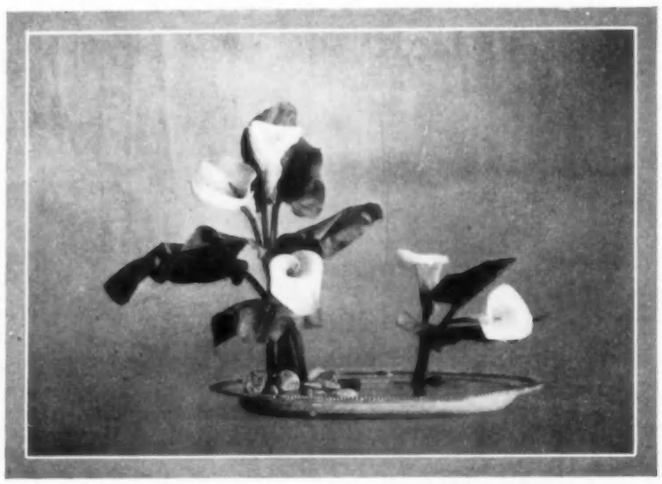
SINCE there has been so conspicuous an improvement in interior decoration during the last ten years, it is a curious thing that the floral arrangements at luncheons, teas, and dinners show comparatively no change in taste. With some courage and not a few regrets, many collections of variegated ornaments have been eliminated from the homes of this country that really beautiful single bits of art might be enjoyed more fully. But tables have not yet been touched by this reform in household art. They are adorned with all the great variety of plants and flowers that come with the changing seasons, supplemented by flowers forced to bloom out of their proper time; but there is seldom any other change or difference between the decorations for one dinner and another than this of the flowers themselves. There is the same monotonous crowding and bad placing. The manner of grouping varies scarce at all, whether the flowers be roses or calla-lilies.

The customary thing is to have huge masses of flowers which match in color the candle shades, and which affect our sense only as a color scheme. The beauty of the flowers is frequently lost sight of utterly because they are so overcrowded. The idea of considering the beauty of the growth peculiar to each flower seems never to occur to those who arrange them; it is mass and color alone that are sought for.

A HINT FROM JAPAN

Japan, the source of all inspiration in the arrangement of flowers indoors, might be expected, for once, to be of no assistance, for in that land flowers can not be used upon the tiny tables, one foot high and a foot and a half wide, that are placed before each person at meal-time. Only upon the dishes of food do flowers appear as ornament or garnish. Yet there are in the principles of Japanese flower arrangement suggestions that may be adapted to this western custom of table decoration. If they are followed there will be an infinite gain in variety of arrangement, and the grace of the flower itself and the nature of its growth will always be evident.

Whatever flowers are used must, for the sake of their own beauty as well as for the whole effect, harmonize with the hangings and tint of the room. Above all, the vase in which they are to be placed, must be chosen with greatest care, for the beauty of the loveliest flower may be ruined by an ill-chosen vase.



It is the broad space between leaves of calla-lilies that lightens their effect and makes them possible for table decoration

A cyclamen bends just the ever so little that it finds necessary to reflect itself in the water of the shallow, graceful bowl

For the comfort of the guests about a table, low vases should always be used in order that conversations may not be punctuated with the dodgings of the guests to see some one at the other side of the board. The low groups made by the Japanese with bulbs and water-growing plants placed in broad, low dishes with no great profusion of flowers, are very happy arrangements for dining-tables. We have become so accustomed to a table with upright lines given by candlesticks, bonbonnière, olive, and preserve dishes that the effect of a flat table may at first seem strange. We must now learn a new doctrine—that the tallest flower in any table arrangement should stand but little higher than the glasses or other things upon the well-appointed table.

Nothing displays to such advantage a rare variety of flower as a shallow, flat vase made of bronze or porcelain of some neutral color. The charm of the flower is, for one thing, greatly enhanced by the wide expanse of water about it, and the pale reflections. The flowers are held in place in these low receptacles by the lead flower holders now become familiar to us. Even without any knowledge of the Japanese rules for arranging flowers, the use of these holders has brought about more natural groupings of cut flowers, for they have made it possible to keep them upright without crowding them. But few people have appreciated the fact that the holders were designed for use only in shallow vases; if they are used in deep ones, the flowers sink down so low that the beauty of stem and foliage is lost.

AS IN POOL AND POND

No grouping of flowers will appear attractive from a Japanese point of view unless from three to five inches of the bare stems are revealed above the surface of the water, and all the stems must be brought into unity at the base of every group. The attempt, it must always be remembered, is to make a few cut flowers appear like the living plant from which they were picked, and to bring all the stems together at the base of the arrangement is to give this effect of actual growth. Occasionally in this country small vases of flowers are placed at the four corners of a table, but the effect is merely to detract from the beauty of the main arrangement. With the soft lights that now are used, candles, too, may be dispensed with, and the whole interest of the table be allowed to center in the flower decoration.

SUMMING UP *the* SUMMER BLOUSES

Though Cut and Color Vary, Airy Transparency of Material Characterizes Each and Every One

Long set-in sleeves and a white collar and cuffs, as all tailored waists should have, has this one of prettily tucked linen in colored candy stripes

A pleasing variation from the usual trimming of voile waists is afforded by broad bands of filet lace over each shoulder

Banished from the front, the bow retreats to the back to top the "hood" collar of a colored waist of handkerchief linen

Rose and yellow gaily stripes the Delft ground of a tailored blouse of handkerchief linen, quite the smartest material for the morning blouse

THIS season blouses and shirts are showing decided innovations. Early in January the Gladstone collar made its début, to be followed shortly by all sorts of variations. But noticeable as they were and are, the new collars are not the only novel features of the new blouses; the materials are novel also.

Waists are to be found now which show at least two opposing tendencies—the tailored tendency, and the transparent, frivolous tendency. The tailored waists are usually made with long sleeves, with stiffened cuffs to match the collar, and, like the transparent waists, of two, usually contrasting, materials. The soft type of separate blouse which almost invariably shows an open neck and three-quarter-length sleeves, seemingly vies with the cobwebs in transparency. Georgette crêpe and *craquelé* lace have no more substantial foundation than mousseline, while organdy, the sheerest of all cotton stuffs, boasts not a lining at all. The handkerchief linen blouse illustrated, for instance, in the upper right hand corner of the page, has a half-inch stripe of Delft blue, with alternating rose and yellow stripes outlined in black. The collar and cuffs are white.

Another kind of striped waist is of handkerchief linen (or of white tub silk) with a candy stripe in either blue, rose, pink, green, and so forth, on white. A pretty model of this kind is shown in the upper left corner of the page. It is tucked to bring the stripes in groups. A lingerie collar and jabot of white handkerchief linen, embroidered and inset with filet lace, here give the contrast in materials noticeable in all waists.

WAISTS TRANSPARENT AND OTHERWISE

The waist of a solid color is also new. Lemon, rose, pink, and Delft blue are all used, and are made in both the tailored and semi-tailored styles. The latter type is illustrated at the right in the middle of the page. The hood of white handkerchief linen is embroidered to match the white revers in the front.

In the organdy waist shown at the lower left of this page corded puffing and fine lace form the trimming, and give a simplicity which is very charming. For formal wear, the waist of *craquelé* net over white mousseline and linen colored chiffon is wonderfully attractive. Although in the blouse sketched in the lower right corner of this page, as in most such waists, the chief beauty is in the materials and colors, the vest, cuffs, and collar of white mousseline bound with white taffeta give a charmingly distinctive touch. It is, moreover, worthy of notice, that in this late French model the sleeves are set in.

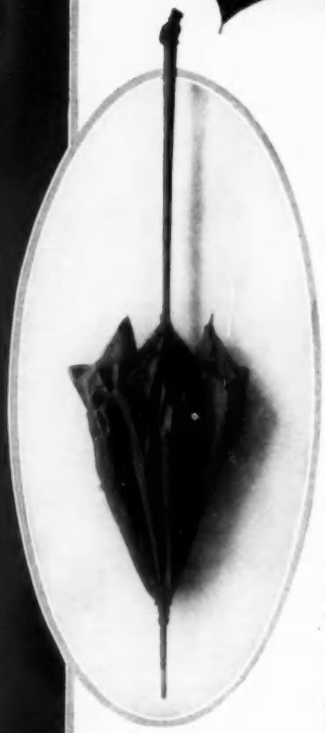
In another fashionable type of waist filet lace is used to ornament voile or Georgette crêpe. Broad bands of this lace appear in the voile blouse shown at the left in the middle of the page. The vest is embroidered in blue beads, and the collar is on the Gladstone order.

These waists are shown by B. Altman & Co., and as they are imported, duplicates are not always procurable, but similar models may be obtained.

Cool and dainty enough for the warmest summer days is a waist of sheer organdy trimmed in an original manner with tuckings, puffings, and cordings

Paris does not hesitate to adopt set-in sleeves even in a soft, transparent waist of "craquelé" net over equally transparent mousseline and linen colored chiffon

There is more than the usual parasol piquancy in the charming incongruity of embroidered white organdy and filet lace, lined and edged with pink chiffon, made into a quaintly outlined Japanese sunshade and completed with the so-called "red" lacquer handle



Black dotted net arranged loosely over old-gold silk, bordered by black satin and gold braid, makes a parasol through which the light falls becomingly and which gives just the necessary richness to a gown of black or dark-toned nosegay-patterned taffeta

A topaz colored cat sits comfortably a-top the green enameled stick of a sunshade of apple green taffeta, gaily puffed and so pointed that when open it looks like a many pointed star

A white net costume echoes in its details, roses, sash, and facing of the hat, the pink of the parasol that is its most conspicuous feature. The bodice and overskirt are draped with soft chiffon, and from the tunic hangs a flounce of point d'esprit and batiste set in embroidered ovals. The unaccustomed curving of the ribs of the sunshade gives a sprightly exuberance to its outline; the handle is white. Parasols from Lord and Taylor

A-TIP-TOP THE SEASON'S MODES ARE PARASOLS — INCIDENTALLY THEY ARE SUNSHADES, BUT CHIEFLY THEY ARE ADDITIONS TO COSTUMES AND TO COQUETRY

SUITING *the* SWIMMER

A gay little aigrette of rubber flowers stands up pertly at the front of a prim little rubber bathing cap; $1.55

Merely lengthen the sleeves and add a drop skirt, and this very smart bathing suit might well be one of this season's frocks; $7.95

This most conservative black satin suit almost denies its conservatism in this most novel of novelties—pantalets. Without belt, $9.50

Becomingly ruffled and flower trimmed, a dainty rubber cap comes in pink for $2.45, *and in other colors,* $1.95

FAR greater latitude than ever before seems to have been given the designers of this season's bathing suits, and they have taken advantage of it in the most ingenious manner. Indeed, it is really amusing to see to what extent bathing clothes have become imitators of the prevailing fashions of formal wearing apparel, and what an air of smartness can be given them by ever so slight a change from the old-time silhouette. To be good taste, to be sure, bathing suits must necessarily be conservative in effect, but with a dark-toned fabric brighter tones may be used for pipings, collars, cuffs, and other trimmings. It is most important, however, that any novelty of cut or of trimming should be unobtrusive and in keeping.

TAFFETA CONQUERS A NEW REALM

Satin and taffeta are the two materials most in use for bathing suits. Taffeta is rather the newer of the two, but it is doubtful if it will ever supplant the satin which is preferred by many women. The most practical as well as appropriate colors are dark blue and black, and, as always, they are most in use. Occasionally, however, tones such as dark green, plum, wine, and even brown are used.

Shown second from the lower right corner of this page is a simple but attractive design for a bathing suit. The shoulder yoke is similar to those on some of the tailored blouses of the season. A pretty tucked panel which extends into the shirred skirt, the piping of the seams, and the collar and cuffs are the trimming. In dark blue silk, satin, or silk serge, with white satin collar and pipings, and a blue panel with hair-line stripes of white, this model would be most effective. Blue with white, Empire green, purple, wine, American Beauty, or biscuit color; black and white, or black with Empire green, purple, or American Beauty, are also favored combinations.

Sketched second from the lower left corner of the page is a black satin suit, the prettiest feature of which is the oddly shaped yoke piped with white satin. The black buttons which fasten it down the front are also piped with white satin, and a softly knotted girdle of satin encircles the waist. This is an excellent model as it is conservative and yet smart.

PANTALETS IN THE BATHING SUIT

Although quite the simplest suit imaginable, the black satin one sketched in the second figure from the right at the top of the page is unquestionably modish; the collar and the pantalets are decidedly of this season. The suit is entirely of black satin, but a separate

(*Continued on page* 72)

Scotch in shape and trimming is this tam-o'-shanter-like thistle-trimmed cap; 95 *cents. A rubber girdle matches it in color;* $2.95

Though substituting a cleverly designed yoke for the modish Gladstone collar, a satin suit yields to the demand for sashes; $8.50

Paris stands sponsor for the design of a bathing suit unusually attractive in cut and in the color combinations afforded by the front panel

A bright red or green rubber cap that looks like a jester's cap, and a graceful rubber sash lift a suit out of the ordinary. Cap, $2.95; *sash,* $4.75

THE GOWNS *of* MATERNITY

If properly cut neither short jacket nor tunic detract from length of line

Elastic belt and puffed tunic allow for the enlargement of this gown

Draperies with width at the sides tend to give a straight line in front

An elastic belt is under the frilled belt. Models from Lane Bryant

A wide sash may be added when it is desired to lengthen the waist-line

Laps on either side allow for alteration by the loosening of the strings

IF THE styles of any season are carefully studied it is possible to adapt them to maternity wear. This is especially gratifying because any radical departure from the modes of the moment has a tendency to attract undesired attention.

THE ALL-IMPORTANT CORSET

Comfort can be attained and appearance can be greatly enhanced by a properly fitted corset, and it is well to consult a corsétière who makes a specialty of models for maternity wear. One very excellent shop has a good model which sells for less than $5. This corset is made of an especially durable cloth, and a gore of elastic webbing at each side of the front eliminates pressure; instead of outlets at the front and back, there are elastic lacings at each side. This model has a medium high bust and attached garters, and is trimmed at the top with satin ribbon.

A good model with a low bust has a patented feature in a linen-mesh gore which is inserted at the side fronts to give elasticity. Deep tucks at the sides or at the front and back of this model may be let out when necessary, and may be sewed up again later so the corset can be used as a nursing corset.

Good petticoat and brassière models are shown in the sketch at the lower right of the page. The brassière, which has elastic outlets on each shoulder and at the waist-line on each side of the front, is made of firm nainsook and embroidery. The petticoat opens at each side of the waist-line instead of in the back only; the front and back sections are finished by a tape on each side, and so cut as to lap over and tie in place without fulness. Such a lap allows for any enlargement necessary without either alteration or elastic.

HOUSE GOWNS AND A SUIT

With such a foundation, pretty clothes may be worn during this period as well as at any other time. The models shown on this page were designed by a successful specialty shop in such clothes. In the suit the short jacket is cut with a dip in the front, and with very long revers; the skirt, although made with a tunic, also gives length of line. This is a three-piece model of which the coat and skirt may be ordered in black or dark colored radium silk, crêpe de Chine, or crêpe meteor. The waist is of chiffon in either the same shade or one a little lighter. The waistband is of elastic, so that considerable enlargement is possible without alteration.

The house gown shown at the right of the suit is of dark blue or black crêpe de Chine—an excellent, soft material for maternity wear. The surplice waist is of figured crêpe and net lace. This dress is also shirred on an elastic at the waist-line, and may be worn either as illustrated, or with a wide, folded girdle of the crêpe de Chine.

The dress sketched at the right at the top of the page is proving a favorite; the drapery of the skirt, which gives considerable width at the sides, is excellent. Dark blue crêpe meteor is used for this dress; the sides of the waist, the undersleeves, and the tunics are of chiffon in the same color.

The first frock illustrated at the bottom of the page is suitable for morning or afternoon, as it comes in various colors and materials—gingham, crêpe de Chine, or wool batiste, with collar and cuffs of white batiste.

A simple dress of white cotton voile is illustrated second at the bottom of the page. Bands of embroidery in any one of several colors trim tunic and blouse. Here again a broad sash could be allowed to drop below the normal waist-line.

The last stronghold of the scanty skirt, the pantalet, is here encroached upon by the enemy, for plaits to match those of the long tunic appear also in the underskirt. The frock is of fine white handkerchief linen trimmed with tiny hand-made tucks and bands of hand-embroidered insertion. A belt and a diminutive tie match the band of midnight blue ribbon which encircles the crown of the leghorn hat and apparently just restrains two pink roses from falling off the brim

Colored handkerchief linen, which began the season in the form of smart shirts, has enlarged its sphere to take in whole dresses, and this one of raspberry linen bears witness to its success in the new venture. The waist, which has a shallow yoke that finishes under linen buttons, is side plaited as are the shirt-bosom front of the white handkerchief linen underblouse and the U-shaped inset in the tunic. The white hemp hat is crowned with chintz, patterned in soft rose and blue tones

White organdy, which so pleasingly accomplishes the sheerness demanded by the fashions of the summer, here forms the underblouse, (practically all the blouse there is), the extravagantly wide, much frilled belt, and the flutings which redeem the skirt from plainness. The roses which here and there catch the black satin ribbon to the crown of the little leghorn hat repeat the shades of the flowers scattered all over the soft voile of the frock. Hats and frocks are from Hollander

Beginning on one side, the tunic of this frock of mustard and white checked silk crêpe ends on the other side, and then begins again and extends across the back. A sailor collar of picot-edged, mustard chiffon supplements the standing collar of piqué, and the unusual cut of the waist serves in lieu of trimming. The bretelles on the waist, and the sash, which begins at the sides and knots without bow ends in back, are of chiffon. The black, "liséré" straw hat is trimmed with white wings

PLAITS ENCROACH UPON THE LAST STRONGHOLD OF THE TIGHT SKIRT, COLORED HANDKERCHIEF LINEN EXTENDS ITS USEFULNESS FROM SHIRTS TO FROCKS, AND SHEERNESS IS ACCOMPLISHED THROUGH ORGANDY, ITS SHEEREST MEDIUM

THE VOGUE PATTERN SERVICE

Nos. 2619/12-2620/12
Smart for town and practical for country wear in a tub material

Nos. 2617/12-2618/12
The boot-top tunic and a jacket-like bodice

Nos. 2615/12-2616/12
Linen striped and plain —a favored combination

Nos. 2623/12-2624/12
So striking the cut the only trimming need be contrasted facings

IT IS simplicity which calls for the highest art in dress, and which can best be depended upon to give a gown distinction. It requires the skill of a great designer to originate a model like Nos. 2621/12-2622/12, for it manifests complete simplicity, and yet adherence to the dictates of the present fashion, in the slightly puffed skirt uplifted in the back, a soft, feminine finish of lace at the throat and sleeves, a rolling collar, and a becoming contrast of black velvet in the girdle. Such a model is equally suitable for silk or for soft tub materials; made of striped tub silk it is particularly dainty, and practical for warm weather.

Patterns Nos. 2623/12-2624/12 form a gown which is a copy of one of the newest models sent over from Paris. The return to a slightly fitted bodice is a noticeable feature, and the full overskirt is so long that the narrow underskirt is almost overlooked, and the skirt has almost the effect of a full one. The only trimming is in contrasting facings of collar and sash.

Patterns illustrated on this page, sizes, 34 to 40 inch bust measure, are priced 50 cents each for waist or skirt, or $1 for complete costume

Directions and material requirements with each pattern. Order from The Vogue Pattern Service, 443 Fourth Ave., cor 30th St., New York City

Nos. 2621/12-2622/12
Suggested by a Callot model of peppermint striped silk puffed where it should be puffed

Nos. 2496/12-2497/12
The favored taffeta and lace of the season, one puffed and the other flounced

Nos. 2593/12-2594/12
Variety may be attained by different combinations of different materials

Nos. 2591/12-2592/12
"Diaphanous," password of summer frocks, is given by tulle bodice and tunic

Nos. 2589/12-2590/12
So popular the fad for capes a gown permanently appropriates one of lace

Nos. 2542/12-2543/12
A short train marks the dim difference between a dinner and a dance gown

Nos. 2410/12-2411/12
Lace there must be and tulle there may be — here they combine in the tunic

FOR MIDSUMMER DAYS *in* TOWN *or* COUNTRY

Tub Silks, Sheer Crêpes, and Sheerer Organdies, with Flowers to Enliven Them and Lace to Supplement, Make Frocks That Connote Coolness

Nos. 2577/12-2578/12
Originality gives this model charm without making it too elaborate for informal dinners

The patterns illustrated on this page are priced 50 cents each for waist or skirt, or $1 for complete costume; sizes, 34 to 40 inch bust measure

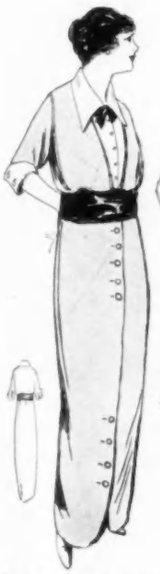
Nos. 2322/12-2323/12
Crisp and dainty in sprigged muslin, and draping gracefully in flowered crêpe

Nos. 2494/12-2495/12
A modified version of the pannier with dark sash attractively arranged

Nos. 2475/12-2476/12
The bustle drapery pretty in itself and displaying the pretty petticoat

Nos. 2422/12-2423/12
A model for silk which gains airiness from a net tunic and smartness from broad stripes

Directions and material requirements given with each pattern. The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City

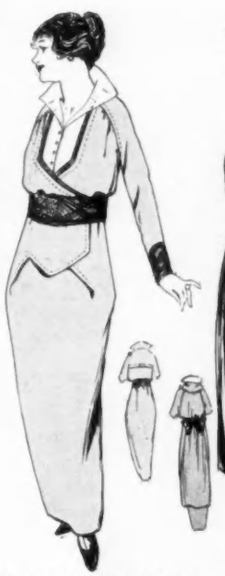


Nos. 2298/12-2299/12
For handkerchief linen with cuffs of organdy, or heavy linen with piqué

Nos. 2559/12-2560/12
A flowered coatee, and in the same pattern a blouse over which it is effective

Nos. 2563/12-2564/12
With bodice of lace, the puffed skirt is smart in either linen, crêpe, or soft taffeta

Nos. 2567/12-2568/12
A becomingly plaited blouse and a sports skirt with or without the waistcoat yoke



Nos. 2504/12-2505/12
Excellently adapted for white serge, with a black braid girdle to give it character

Nos. 2574/12-2575/12
Simplified version of Russian tunic which permits the use of contrasting materials

Nos. 2356/12-2357/12
A simple design that displays to their best advantage the pretty flowered materials

BLOUSES IN INFINITE VARIETY

Patterns for these blouses and brassières cost 50 cents each; sizes, 34 to 40 inch bust measure. Directions and material requirements come with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, corner of 30th St., New York City

No. 2484/12
Popular Parisian model for organdy or for white or colored handkerchief linen with becoming, close-laid plaits

No. 2614/12
An exact copy of a French blouse made of flesh colored handkerchief linen, with white collar and cuffs

No. 2596/12
Crossing softly to form its own girdle, this blouse is a charming one for flowered crêpe or crêpe de Chine and organdy

No. 2483/12
For crêpe de Chine with vest and collar of piqué, or for colored handkerchief linen with a white linen vest

No. 2519/12
Of chiffon with pointed collar and crisp overlapping vests of organdy

No. 2282/12
A blouse plus a peplum, the blouse with buttons to match the girdle

No. 2425/12
An excellent design this, for the difficult but effective broad stripes

No. 2373/12
Collar, shoulder yoke, and cuffs offer a pretty opportunity for the use of two materials or contrasting colors

No. 2551/12
A design for a separate blouse or dress bodice, which offers the maximum of effect for the minimum of effort

No. 2581/12
A brassière suited to the needs of the average figure

No. 2583/12
Designed for a slight woman to wear under an evening gown

No. 2582/12
A model that offers adequate support to the full figure

No. 2417/12
Surplice collar with a lace frill around it elaborates a blouse without destroying its informal simplicity of style

A Sleeping Room in our Division of Furniture and Decoration, reflecting the adaptability to the Modern Home of Late XVIII Century English Styles of Furnishings.

FURNITURE OF DISTINCTION

The achievements of the celebrated English Craftsmen of the last quarter of the XVIII Century, had they produced nothing else, would have been perpetuated by their charming *motifs* in Furnishings for the Bedroom.

All of the attributes of this delightful English Furniture—its graceful dignity, artistic design and *livable* qualities—are admirably sustained in the perfect reproductions of the various styles shown in our Special Division of Bedroom Furniture. The traditional characteristics of the Antiques are supplemented in Sloane Furniture by a quality of wood, finish and construction ***eminently superior*** to that of the originals. It is Furniture which fulfils the most exacting decorative requirements as well as every function of utility.

The prices of both suites and single pieces range from what properly may be termed "popular" to the usual cost of the more elaborate designs, providing ample scope for the expression of personal taste without extravagance. This also applies to our splendid collection of Furniture for the other rooms of the house.

W. & J. SLOANE

Interior Decorators Furniture Makers

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FIFTH AVENUE at FORTY-SIXTH
NEW YORK

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DREICER & Co
Jewels
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

MIDDLE-WEST BRANCH
THE BLACKSTONE
CHICAGO

SUITING *the* SWIMMER

(*Continued from page 65*)

white collar may easily be added. The belt worn with this suit is of rubber, and comes in brilliant colors, such as red and green. It sells for $1.95.

It is noticeable that sashes play a prominent part in bathing costumes this season; the suit shown second from the left at the top of page 65 is a pretty illustration of this. The material is black satin of a soft quality, and the collar, cuffs, and sash are of a lovely, soft blue satin. The ornamental button which closes the bodice is in a combination of blue and black satin. The sleeves are opened at the outer edge, and are set into the armhole in an attractive line. This style of suit, which may also be ordered in other color combinations than the one described, achieves smartness through its severity of cut and trimming.

This combination is for wear under a bathing suit. Italian silk, $4.75; mercerized jersey, $2.95

SASHES AND CAPS

Pretty bathing caps are now made of rubber and decorated with rubber flowers that are quite natural looking. The one shown in the upper left corner of page 65 is the conventional model with a chic decoration of rubber flowers.

A second model, illustrated in the upper right corner of page 65, has a becoming plaited ruffle of rubber around the face. The crown is puffed, and there is a trimming of flowers at the front.

A sash of rubber is quite a new idea, but a very sensible one. In such bright colors as red or green, such a sash as the one shown at the lower right of page 65 is good for occasional wear with a dark colored suit. The rubber cap of the same color, illustrated with the belt, is puffed like a jester's cap and is decorated with a simple flower in front, and by a ruffle about its edge.

A simpler type of rubber belt is the one sketched in the lower left corner of page 65. It may also be had in any one of several colors. Accompanying it is a cap that is rather Scotch in effect, and is decorated with just a single small thistle and a tab of rubber that stands out jauntily.

BENEATH THE SUIT

An excellent bathing combination for wear under a suit is shown at the top of this page. It may be had either in black Italian glove silk, or in black mercerized jersey.

A new bathing corset has recently been placed on the market that combines several garments in one. It is made of rubberized tan material, and, as it is both a corset and a brassière, it may be worn under the suit without any other garment except the bathing tights or bloomers. There is one model especially for stout figures which supports the body perfectly without being heavy, and allows absolute freedom of all the muscles. These corsets come in a variety of models for either stout or slender figures. Those for stout and medium figures are boned at the back, and on the hips at either side, as may be seen in the illustration at the lower right on this page. The model for slender figures is practically without confinement in the hips, as shown in the sketch at the lower left. These corsets are entirely waterproof.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without charge. Address Vogue Shopping Service, 443 Fourth Ave., New York.

A rubberized bathing corset for the slender woman. Price, $2 or $2.50, according to material

Not too confining, and yet confining enough for the stout woman is this corset. Price, $4

Latest Foreign Modes Reproduced by GIMBELS

Introducing Pique Trimmings—the New Note of Paris!

C — *Trotteur Blouse*, with white pique collar, revers and cravat. In imported Georgette Crêpe — white and flesh-color, $5. In linen—white, rose, orchid, blue and soft tan, $3. In white embroidered coin-dotted voile, $2.45.

F — *Outing Shirt* — in White Linen, $2.45; in White Tub Silk, $3.95. This is one of the famous "Forsythe" waists, for which we are the exclusive agent in Manhattan. Ideal for tennis or golf, as it is made with long or short sleeves.

D — *Riding Shirt—"Forsythe Make."* In "Pussy Willow" silk, $6.95. Collar and upper part of fronts faced with white pique to match cuffs. As you will see in the illustrations its collar may be worn opened or fastened close to the neck with ball buttons.

A — *New Double - breasted blouse*, with vest, revers, collar and cuffs of white pique, with bound buttonholes and large buttons in contrasting colors — the dominant feature of the model.

In Crêpe de Chine, $6.95—white, flesh-color or peach.

In Handkerchief Linen, $3.95—white, rose, heliotrope, soft tan and Copenhagen blue.

In White Voile, embroidered in coin dots, $2.75. In Plain Voile $2.45—white, flesh-color or tan.

E — *Riding Shirt—"Forsythe Make."* In Handkerchief Linen, with bosom, semi-roll collar and cuffs of white pique. In "Pussy Willow" silk, $6.95—by request. We are the exclusive agent in Manhattan for the famous "Forsythe" waists.

B — *Trotteur Blouse*. In Plain Voile, $2—with white pique collar and vest; crocheted button links. Flesh-color, rose, heliotrope, peach and white. In white embroidered coin-dotted voile, as illustrated, $2.45.

Trimmed with organdie instead of pique. All the White Blouses in Crêpe de Chine, Linen and Embroidered Voile have buttonholes in Copenhagen blue, emerald, rose, red, soft tan and white. Those of plain voile have buttonholes in these colors, but the buttons are white. All of the Blouses in Colors have buttons and buttonholes to match the material.

Fur Storage

Even though you may live at a distance it will be advantageous for you to send your Furs to the Gimbel Dry-Air Cold Storage Vault.

Moderate tariff for storage.

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ESTABLISHED 1857

Andrew Alexander
548 Fifth Avenue New York

These exquisite new models, revealing in every detail the full flower of the shoemaker's art, will be sent prepaid to any address on receipt of price.

Dancing shoes that slip on but not off. Strap has elastic band under the buckle. Soles are firm enough for a stroll yet flexible for the dance. Patent leather with black and gold brocade quarters; bronze kid with brocade to match. Either $7.

Women's hand-made Colonial shoe with light soles and Spanish heels—patent calf vamps with black silk or gray buckskin panels, $8; bronze kid vamps with brown cloth panels, $8.50. Many similar styles at $5 and $6.

YOU MAY DANCE
with ease and comfort and bend your body in any posture, but the beauty of
YOUR CORSET LINES
will always remain if your corset is
BONED with "WALOHN"
Only genuine if "Walohn" is stamped on every strip

SEEN *on the* STAGE

(*Continued from page* **60**)

when in rushes a noble-minded girl. "Stop," she cries, "he is innocent, and I can prove it." Thereupon she exhibits a series of motion pictures, and presents a little performance on a phonograph to prove that a wicked political boss has been guilty of bribing various members of the court to vote against the Governor. The hero is immediately declared innocent by acclamation, and several marriages are arranged on the spot.

This play is so much funnier than Mr. George Scarborough's recent melodrama entitled "The Last Resort"—though such a statement may seem unplausible to anybody who has missed the privilege of seeing it—that it might easily run a year if it were advertised as a burlesque, and were frankly played in such a manner as to accentuate the elements of farce that are inherent in it. Unfortunately, it is acted seriously, and the spontaneous laughter of the audience is therefore impeded by a sense of sympathy for the actors, and a pathetic consciousness of the intention of the earnest author.

"The Governor's Boss" illustrates a point that is unavoidably pertinent to the present discussion—namely, that whenever a melodrama exhibits a tendency to become silly the only way of saving it is for the author to laugh heartily at its incongruity before the audience has time to get ahead of him.

"THE CRINOLINE GIRL"

"THE CRINOLINE GIRL," by Otto Hauerbach, is a fairly interesting compound of farce and melodrama. The author has fabricated a detective story which satirizes itself as it proceeds. The action passes in a hotel in Lausanne in the early hours of an evening on which a costume ball is to be held. It is suspected that a gang of jewel thieves is present at the hotel, but a detective who has been employed to capture them merely makes a monkey of himself by successively trailing half a dozen people who are utterly innocent. But an adventurous young American, who has made a reputation in college by playing women's parts in amateur dramatics, resolves to track the robbers down upon his own account, and to win the reward that has been offered for their apprehension. He disguises himself in feminine clothes and, by flirting with all the men who might be guilty, ultimately distinguishes the thieves.

"The Crinoline Girl" was designed for the purpose of enabling Mr. Julian Eltinge to display his very remarkable talents as a female impersonator. We see him first and last in his own habit as a man, but during the intermediary acts, he appears in a series of fancy dresses. All his changes of costume are logically motivated by the plot, and the four songs of his own composition which he sings during the course of the entertainment do not seem to halt the progress of the action. That Mr. Eltinge is able to make up as a handsome woman is not especially noteworthy, but the fact that he can act a woman without offending the most sensitive taste gives evidence that, in his chosen line of work, he is an artist.

"THE BEAUTY SHOP"

MR. RAYMOND HITCHCOCK is so much funnier than any piece that can be written for him that it would be futile to criticize the shortcomings of his present vehicle. Toward the end of "The Beauty Shop," Mr. Hitchcock, in a moment of inspired candor, saunters down to the footlights and, leaning forward toward the audience, remarks in his sepulchral voice, "Isn't this a darn fool play!" It is, indeed; but somehow this fact does not seem to matter, since he is so evidently conscious of it.

The most amusing item of the evening is the curtain speech, repeated nightly, in which Mr. Hitchcock expatiates upon the intricacies of the income tax law, and expresses a modest willingness to run for President in 1916. The next most amusing detail is a song in the first act, with the pathetic refrain, "All Dressed Up and No Place to Go." The rest of the piece is made amusing only when Mr. Hitchcock is making fun of it.

The first act of the play is set in a beauty shop on Fifth Avenue, but very little is made of the possibilities of satire that are suggested by this setting. After the first act, the hero—so to speak—ceases to be a beauty doctor, though we are ultimately reminded of his erstwhile profession at the very end of the play. The second and third acts are set in Corsica, and throughout these acts the hero is kept dodging the danger of imminent death from a vendetta in which he has unwittingly become involved.

The peasant costumes which are worn in the Corsican scenes are pleasing to the eye, but in the first act the sight is offended by several of those horrifying gowns which seem always to be worn in musical comedies. Somebody always conceives a nightmare in purple, green, and blue, and hangs this horror on a helpless show girl, and the management is never considerate enough to provide the spectator with smoked glasses. The book and the lyrics of "The Beauty Shop" were written by Channing Pollock and Rennold Wolf. Both of these gentlemen are trained writers, and it seems surprising that they should have permitted so many false rhymes to appear in their versified passages. The music, by Charles J. Gebest, is of the usual twangy, bangy order.

"PINAFORE"

THERE are two ways of producing "H.M.S. Pinafore." Either it may be presented in a small and intimate theatre, in which case every detail of Gilbert's wit may be made to tell, or else it may be presented on a panoramic scale in an enormous auditorium, in which case the burden of its appeal must be borne by the musical contagion of its choruses.

The present exhibition at the Hippodrome is probably the best production of the panoramic type that "Pinafore" has ever been accorded. A huge ship is shown floating in the water-well of the Hippodrome stage, and Little Buttercup rows out to it in an actual rowboat. Dick Deadeye is cast overboard at the climax of the first act and has to swim ashore for his very life, and a whole navy of jolly tars exhibit an amiable acrobatic tendency to swarm up the rigging to the mastheads at the slightest incentive. All the leading parts are admirably sung, and the choruses are rousingly rendered. Spectacularly and musically, the production could scarcely be improved.

But, on the other hand, it must be admitted that the nimble thrust of Gilbert's persiflage is lost in such an ample auditorium. The audience never seems to laugh at the lines, and this is an evidence that the words are not distinctly heard. To appreciate the comic value of the piece, it is almost necessary, at this performance, to know the text by heart; and it is apparent from the reaction of the Hippodrome audience that the majority of its members have neglected to study the libretto. As a consequence, Gilbert is practically eliminated as a collaborator in the entertainment, and what the audience applauds is merely an interesting Hippodrome spectacle, accompanied by music the like of which has never been heard at any previous performance in this gigantic playhouse.

Best & Co

BATHING DRESSES AND OUTING WEAR AT SPECIAL PRICES FOR JUNE

10 E—**Smart Mohair Suit,** with separate skirt, white collar, braid trimmed, in navy or black, 10 to 18 years **$4.50**
Rubber Cap, with rosettes..... **.95**
Sateen Shoes, ribbon ties.....Sizes 1 to 6 **1.50**

11 E—**One-Piece Mohair Suit,** in black only, trimmed with white braid and fancy buttons. Sizes 34 to 42 **5.50**
Navy Sateen Cap, with white and navy stripes.. **.75**
White Canvas Shoes..... **.50**

12 E—**Blue Moire Dress,** trimmed with white. Attached skirt, combination tights. Sizes 34 to 42 **8.75**
Black or Red Satin Cap, plaid bow..... **1.95**

13 E—**Angora Worsted Beach Sweater,** convertible ruff collar in rose, light blue or green...30 to 34 bust **$6.00**
36 to 42 bust **6.75**
Mannish Panama Hat..... **6.50**
Tan Russian Calf Shoes, rubber sole and heel; Size 2½ to 8 **4.50**

14 E—**Shetland Wool Sweater,** hand finished, in rose, lavender and light blue, trimmed with white. 36 to 42 **6.75**
Peanut Straw Hat, Roman sash drapery..... **10.00**
White Buckskin Shoes, rubber soles and heels. 2½ to 8 **6.00**

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Spring and Summer Shoes for Baby

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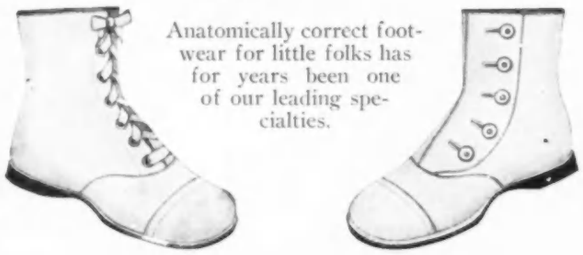

Anatomically correct footwear for little folks has for years been one of our leading specialties.

BABY'S FIRST WALKING SHOES

Constructed on perfect anatomical lines, on an orthopedic last assuring correct growth. Endorsed by leading orthopedists.

Sizes, 4 to 8

White Canvas, Button and Lace, light spring heels.....$1.50

White Buckskin, Button and Lace, walking sole and light spring heels 2.50

Mail Orders Filled Promptly. *Larger sizes at proportionate prices.*

The Original outfitters to children of every age

100-page Spring Catalogue of Fashions mailed free on request

Best & Co.

FIFTH AVENUE at 35th Street NEW YORK

Imported White Dress Materials

White Fabrics are more popular than ever this season and our assortment of these fabrics is most unusual.

White Crepes in plain and fancy weaves in upwards of 75 new styles, from the simple pin spot to the most elaborate designs. 40 to 45 in. wide. 50c. to $2.50 yd.

Eponge, Ratine, Whipcord, Golfine, Duvetyn, in dress and suiting weights. 40 to 50 in. wide. 85c. to $2.25 yd.

White Piques, very much in demand for separate skirts, all size cords. 27 to 50 in. wide. 40c. to $1.00 yd.

White Voiles and Marquisette in various weights. 45 in. wide. 50c. to $1.25 yd.

White Irish Dimities, Embroidered St. Gall Swiss, Embroidered Batiste, Fancy Madras, Poplins, Ottoman Cords, and sheer white materials of every description.

Samples of Any of the Above Lines Mailed Free on Request.

James McCutcheon & Co.

5th Ave., 33d and 34th Sts., New York

A WOMAN PROVES HERSELF A CLUBMAN

(Continued from page 57)

It is doubtful whether the most optimistic member of the little group of college girls who first united under the leadership of Vassar, could foresee the future of the club. The limit of one hundred set to their membership loomed large to them, and the pleasure and contentment brought by the little room which they rented from Barnard College was out of all proportion to its size. To-day, an eight-story, buff brick building with a façade of white limestone, erected at a cost of about a million dollars, records the wonderful growth of the club.

The main entrance to the house is on a level with the street, but inside the vestibule, three steps lead past a dignified, white inner portal to the main hall. On either side of this hall are waiting- and dressing-rooms. Telephone-booths, and a desk where guests may register or obtain information, are also in the main hall. At one end is a large, comfortable dining-room with white walls and mahogany furniture, a hospitable fireplace, and softly shaded lights. There is also on this floor a private dining-room with serving-rooms connected. In the basement are a kitchen, storerooms, and servants' quarters, which would delight the soul of any householder who knows the problems of running a large establishment where much entertaining is done.

IN THE VASSAR COLORS

The commodious reception hall, on the second floor, is reached by a graceful winding stairway or by the elevator. Opening from this, is a large drawing-room of fine proportions which occupies the whole front of the house. Ivory walls and woodwork with a huge fireplace at either end of the room make a fine setting for the soft gray rugs, mahogany tables, and restful chairs upholstered in harmonizing colors. Long, French windows open upon a well-designed, railed balcony, which extends across the front of the street. Deep rose silk hangings, beautifully shaded lamps that in the late afternoon fairly beckon one to bask within their cheerful rays, choice bric-à-brac, and books that appeal to many minds, all help to make a room of unusual charm.

MODERNITY IN THE CLUB

Back of this room are cozy little sitting-rooms, and they are also the members' smoking-rooms and cardrooms. While the air has never exactly "sagged with smoke," as one facetious member put it, those minded to abjure the friendly cup of tea for a cigarette, or to have an after-dinner smoke, have never been prohibited from doing so. In the rear, and opposite the drawing-room, is a large assembly-room with a fine parqueted floor, where the club may assemble to hear its lions roar, or trip the hesitation, tango, or maxixe. This room may be hired for large meetings or entertainments by any organization which numbers in its ranks a member of the Women's University Club. Club members, too, use it for their own private parties.

THE GIFT OF SMITH

On the third floor, over the drawing-room, is the library, a room decorated in warm browns, and equipped with an enormous fireplace at either end. All about are large couches and chairs. Long tables, numerous writing-desks with pretty drop lights, a few good pictures, and some handsome vases, all add to the usefulness or charm of the room. Well-filled book-shelves line the walls, and high windows give an excellent light for reading or writing. The rest of this floor is given over to committee-rooms and bedrooms.

On the fourth, fifth, sixth, and seventh floors there are sixty bedrooms, for the most part with baths. Ivory-white woodwork, with mahogany doors, dressers, wicker chairs, and gay chintz hangings, make these rooms cheerful and inviting; a few of the bedrooms are rented on long leases by members, but the majority are reserved for transient guests. Any member may stay in the house one month during the year, as a transient guest, and she may extend the privileges of the house to a friend for two weeks of the year. During the season, every nook and corner of the house is in demand, and there is a continual round of teas, receptions, dinners, and dances.

GYMNASIUM AND ROOF-GARDEN

It is the top floor, however, that appeals most to the young graduate who found much of her college fun in the gymnasium, or to the suburban member whose day in town is packed full of widely differing kinds of engagements. There is a gymnasium here, where the inclination for almost any kind of athletics may be indulged, and near it are dressing- and lounging-rooms where the suburbanite may make quick changes of attire for her various social or other engagements.

Of the many excellent features that make for comfort and beauty in this new house, the one to which club members point with greatest pride is the roof-garden. There on top of the building, where the breezes blow fresh and cool from the ocean, a charming, green lattice pergola has been erected for a tea-house. Seated in one of the cozy wicker chairs, under the awning that is stretched overhead, and surrounded by boxes of flowering plants one quickly forgets the heat and grime of the city.

SOCIAL ACTIVITIES

The club is essentially social; in addition to providing ample facilities for the private entertainment of its members, it gives, as a club, weekly teas and monthly receptions to guests of note. The list of guests who have been so entertained reads like an international "Who's Who": President and Mrs. Wilson, Dr. William Dean Howells, Mr. and Mrs. Kendal, the English actors, Mme. Schumann-Heink, Mr. William Butler Yeats, Mrs. Fiske, Sir Edwin Markham, Mrs. Philip Snowden, Mrs. George Rann Kennedy (Edith Wynne Matthison), Sir Johnston Forbes-Robertson, Mr. Arnold Brunner, Miss Cecilia Beaux, Col. George Harvey, Mrs. Frances Hodgson Burnett, Mrs. Kate Douglas Wiggin Riggs, Mrs. Craigie (John Oliver Hobbes), and Col. Theodore Roosevelt are among the many whose presence has honored the club.

From the start, the Women's University Club has been quiet and exclusive, and strongly averse to anything that savored of self-advertising or exploitation. It was designed to furnish a home, a clearing-house for social obligations, or a casual meeting-place, according to the individual purpose and desires of its members. Each one finds in it what she wants. The housekeeping is capably done, the cuisine is conservative and reliable, and there are no rivalries, no animosities. The masculine element is by no means lacking, as the husbands, suitors, and friends of the various members are always more or less in evidence at luncheon, tea, or dinner.

DeBevoise

Dress-Shield Brassieres

$1.00 to $4.50

"On with the dance —
Let joy be unconfined!"

Your gown is safe and your mind at rest, if you wear a DeBevoise Guaranteed Moisture-proof Dress-Shield Brassiere. The Shields cannot slip or roll up. They can be had in flesh-color or white, and are practically invisible. Easily removed and replaced. Washable. Always ready. End the bother and expense of attaching Shields to every gown and blouse you wear. Simply slip into a De Bevoise Dress-Shield Brassiere and the thing is done.

Another great advantage—the Brassiere gives your figure just the degree of firmness and support demanded by refinement and hygiene—the graceful contour of the natural figure—with no stiffness or restraint.

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200 other DeBevoise styles for every figure and occasion — 50c to $15.00. At all good stores.

Bandeau-, Underbodice-, and Decollete-Brassieres, Hooked-fronts, Cross-over-backs, Bust-Girdles, etc.

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Write us for our new Summer Style Book, just printed, beautifully illustrated with more than 100 photographs, mailed free upon request

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DeBevoise Dress-Shield Brassieres are ideal for warm-weather wear with any gown

Always insist upon seeing this label: **DeBevoise Brassière** *There is no substitute for the best*

No. 1258—$1.50 Batiste, embroidery and ribbon trim.

No. 808—$1.00 Nainsook, lace trim. Similar styles; 1252 ($1.50) batiste emb'y and ribbon trim; 1256 ($1.50) flesh-color nainsook, lace trim, pink ribbon run, flesh-color sleeves and shields; 3011 ($4.50) flesh-color crepe de chine, lace trim, flesh-color sleeves and shields.

No. 863—$1.00 Net, plain, cross-over in front.

No. 1205—$1.50 Net, lace and ribbon trim. Similar style; 805 ($1.00).

No. 1519—$2.00 All-over emb'y, lace and ribbon trim. Other all-over emb'y styles; 1259 ($1.50), 1502 ($2.00), and 1820 ($2.50).

No. 1821—$2.50 Flesh-color nainsook, lace trim, pink ribbon, flesh-color sleeves and shields.

No. 1822—$2.50 Flesh-color net, lace trim, pink ribbon. Flesh-color sleeves and shields.

No. 2424—$3.50 All-over lace, lace trim, pink ribbon, flesh-color sleeves and flesh-and-white shields, ("half - and - half").

No. 2426—$3.50 All-over lace, lace and ribbon trim.

ALL THE ABOVE, EXCEPT NO. 863, HOOK IN FRONT.

STYLES IN FLESH-COLOR MAY BE HAD IN WHITE IF DESIRED.

THE NEWEST STYLE-NOTE FOR 1914 IS STRUCK BY THE DEFT COMBINATION OF FABRIC AND LEATHER WITH NEW PATTERNS AND THE USE OF HARMONIZING OR CONTRASTING COLORS. CLOTH INLAYS AND BROCADE QUARTERS, SILVER BUCKLES, RHINESTONE ORNAMENTS AND JEWELED FASTENINGS WITH TONGUES OF PATENT LEATHER OR SELF MATERIAL MAKE THIS A SEASON OF LUXURIOUS DECORATIONS IN SHOES.

"CLEO"—$6
Patent Persian Brocade
Pump

Vamp and tongue of Patent Leather; quarter of Black Silk, brocaded with a Persian design in Silver Silk threads; Black Enamel buckle with silver rim; elongated, tapering French toe; light, flexible "turn sole;" French-shape, covered heel.

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HAVE your tickets charged to your account if you like—wherever you may be in New York, you are near one of Tyson's stands. All customers receive "The Cast" once a week—it is Tyson's official guide to amusements. Best seats for all Theatres, Opera, Concerts and other amusements to be had from the stands at these hotels:

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A Rouge which will NOT hurt the skin

because its composition is NATURAL, it is not a paint. Chemical rouges injure. The ingredients which compose Dr. Dys' LOTION ROSEE are natural and harmless, having been extracted entirely from flowers and plants, the properties of which are of known goodness and purity. An application of LOTION ROSEE brings the blood to the surface of the skin, leaving a becoming pink reflection which will stand the test of trying electric lights.

Flacon, $2.50 and $5.00

A small vial of LOTION ROSEE, together with six other of Dr. Dys' French preparations, in handy COMPLEXION CASE, at the very low introductory price of $2.

Mail orders promptly attended to. Translation of Dr. Dys' book mailed free.

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Dr. Dys' Preparations are also for sale at STERN BROTHERS, N. Y.

CARICATURES *of* CHARACTERISTICS

(*Continued from page* 61)

like Neumont, Berty, and Willette, who caricature the romantic side of life.

For worldings in search of new sensations, Léandre produces large portraits, half serious, half mendacious, which are fine works, and of which the real artistic value will be recognized in the future. He excels in giving to an ironical and chubby face the smile of the "Mona Lisa," who for two years has inspired the witty pens of the best satirists of the times. The great Forain, who is very hard on financiers, politicians, and sometimes on women, is very well known, and also very much feared, not only for his caricatures, but for his cutting words which pass from mouth to mouth in the salons, where they amuse some and dismay others.

The wit of Willette is less bitter and more gay, younger and more truly Gallic. He likes to embody his muse in the form of harlequin, or Pierrot, and under this disguise he portrays the romantic and congenial little woman of Montmartre. All his sketches, designs, and decorations will soon be among the few things which recall the gay *Butte*, the *Moulin de la Gallette*, and the *Moulin Rouge*, as they were when only artists met there. To-day, the hill of Montmartre with its open spaces and picturesque gardens is disappearing under the pick-axes of people who are demolishing the old buildings to build wonderful new ones six stories high. Of the old Montmartre there remain only a few cabarets and music halls, where the gay cosmopolitan world meets after midnight.

Bernard Boutet de Monvel, as may be seen in the reproduction, seizes upon the little daily foibles of fashionable men and women. He skilfully sketches their affected motions, and delineates their snobbishness in the way in which they carry their heads or wear their hats. Among the most entertaining silhouettists must be mentioned Mlle. Yvonne Hett, who can show in a few strokes of her pencil the exaggerations of modern fashions, and Mlle. Andrée Fautrier, who portrays, side by side, the same dress as worn by the manikin of a fashionable dressmaker, and by the rich but enormously stout patron.

THE HURLINGHAM CLUB

(*Continued from page* 38)

POLO is the most fashionable of sports, and the most expensive. Its rise to favor is so recent that it is looked upon as a comparatively modern sport, yet it seems that it was played in Persia in 600 B.C. There is no record of it in England until the year 1869, when a match was played at Hounslow Heath between the 10th Hussars and the 9th Lancers. The game aroused much curiosity and was called "hockey on horseback." It was not so much a display of proficiency as of untiring energy; in the reports of the match, one of the daily papers declared that it was "more remarkable for the strength of language used by the players than for anything else." After this game polo steadily increased in popularity, particularly among the officers of some of the cavalry regiments, and in 1877, the first polo tournament on record was played at Hurlingham, and the inaugural champion cup was won by the Royal Horse Guards. Enthusiasm, stimulated by this event, continued to grow, and in 1878 there was an international tournament to mark the rapid progress that the game had made.

Hurlingham, the scene of the first tournament, may, indeed, be said to be the sponsor of polo in England; and even as late as 1891, it was still the only club where the game was regularly played. Each year now the season opens in May with a match for the Social Clubs Cup. Other competitions follow rapidly, and the most exciting of them all, perhaps, is the champion cup contest held during the latter part of June.

TEA RIVALS POLO

The grounds surrounding the club house at Hurlingham are delightful. The lawns are velvety, and in June and July the gardens are gorgeous with roses. Green trees give a welcome shade, and guests find it almost impossible to decide between the fascination of tea daintily served on tables under the sheltering branches of the elms, and the pleasure of watching the plucky ponies twisting and turning and tearing after the little white ball.

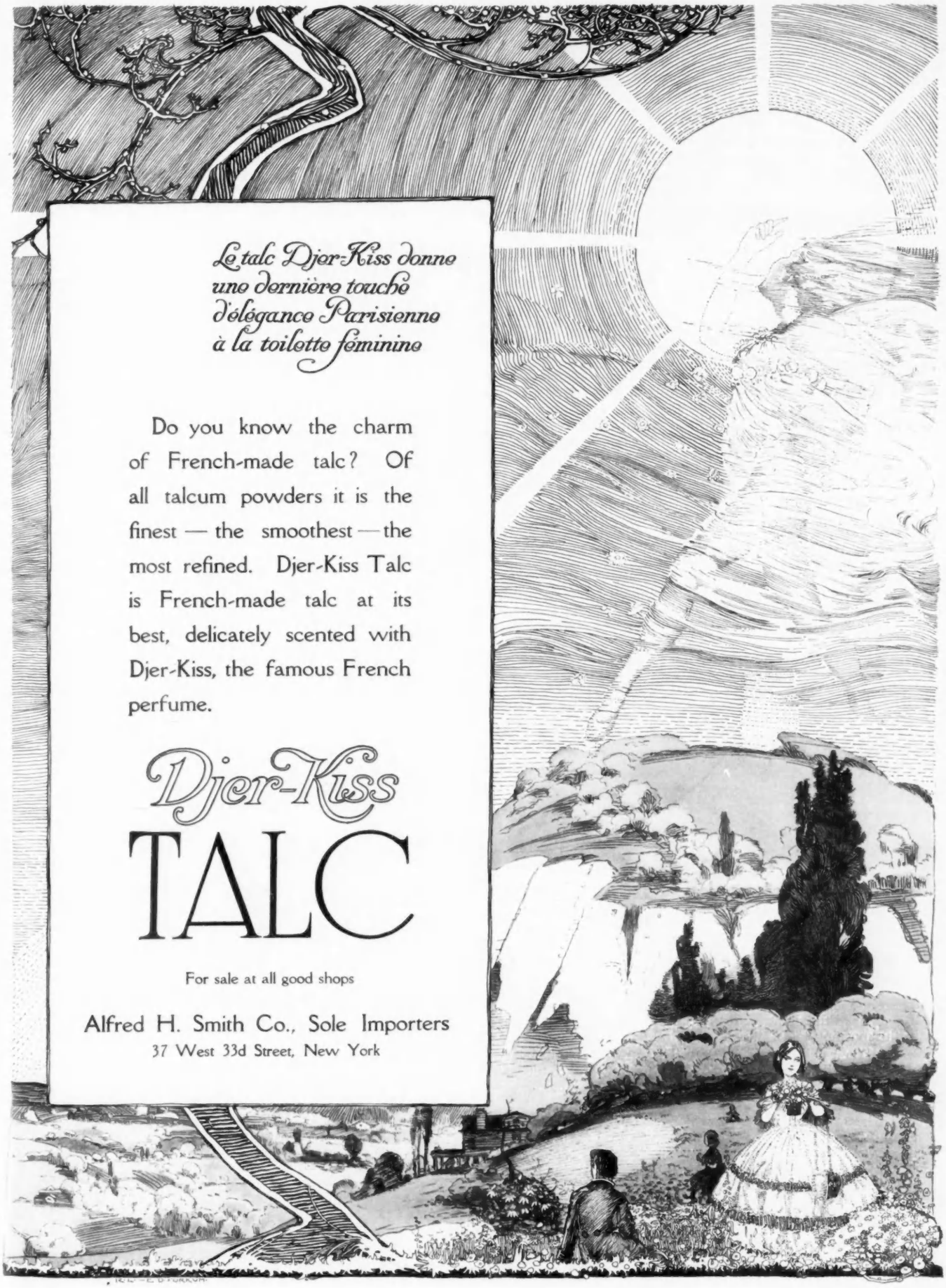
Among the most notable members of the Hurlingham Club are Viscount Castlereagh, the Marquis of Anglesey, Lord Wimborne, the Earl of Lonsdale, the Duke of Portland, the Earl of Rocksavage, the Duke of Roxburghe, Prince Alexand of Teck, the Duke of Westminster, Mr. Waldorf Astor, Mr. August Belmont Mr. Foxhall Keene, Mr. Bradley Martin, Lord Victor Paget, Earl of Portarlington, and the Hon. Neil Primrose.

On the opposite side of the river from Hurlingham is its fashionable rival, Ranelagh, and although its club house has not the historic interest of Barn Elms at Hurlingham, it is nevertheless a most impressive mansion. The King is the patron of the Hurlingham Club, and sometimes comes to see an exciting regimental match between various regiments of the Household Troops.

THE HIGH COST TO CIVILIANS

People often inquire about what it costs to belong to a smart polo club in England. To begin with, it makes a difference whether the applicant is an army officer or a civilian. Officers on the active list receive special terms and may become members, for instance, of Hurlingham Club, on payment of an entrance fee of ten guineas, which is but a little over fifty dollars, and a yearly subscription of five guineas. Civilians are required to pay double this amount. A rule exists which permits the election of fifty women each year who pay a yearly subscription of eight guineas. This entitles them to all the privileges of the club except the right to attend the annual meeting, and to vote. All members have the privilege of inviting two women visitors to the polo matches; but no one is eligible as a visitor who is not received in general society.

Since the opening of Hurlingham, many distinguished men have served on the committee, and one sees such names as Earl Amherst, Lord De L'Isle and Dudley, Lord Dorchester, the Earl of Ancaster, Viscount Valentia, and the Duke of Westminster. The trustees for 1913-14 are Viscount Valentia, the Earl of Haddington, Major Lord Tweedmouth, and the Duke of Roxburghe. The Polo Committee includes Captain Hardress Lloyd, Captain H. H. Wilson, Lord Dalmeny, Major General Sir H. S. Rawlinson, Lieut. Colonel G. J. Fitzgerald, Captain W. S. Buckmaster, Captain L. W. de Sadleir-Jackson, and Captain H. E. Brassey.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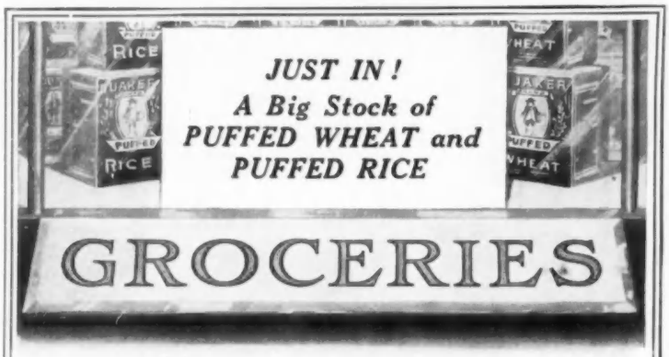

All Ready for Strawberry Time

In the spring, grocers everywhere stock up on Puffed Grains to get ready for strawberry time. Our mills are run night and day. We have sent out more than ten million packages to prepare for June demands.

For people, more and more, are mixing Puffed Grains with berries. The tart of the fruit and these nut-like morsels form a delicious blend.

Serve Together

When you serve berries, serve with them a freshly-crisped dish of Puffed Wheat or Puffed Rice. Mix the grains with the berries, so that every spoonful brings the two together.

The grains are fragile, bubble-like and thin, and the taste is like toasted nuts. They add as much deliciousness as the sugar and the cream.

Strawberries, you think, are hard to improve upon. But try this method once.

Puffed Wheat, 10c
Puffed Rice, 15c *Except in Extreme West*

There are many delightful cereals. We make 17 kinds ourselves. But Prof. Anderson, in creating Puffed Grains, has supplied the daintiest ready-cooked morsels which come to the morning table.

And their delights are endless. They are good with sugar and cream. They are good mixed with fruit. Yet countless people like them best when served like crackers, floating in bowls of milk.

Girls use them in candy making. Boys eat them dry like peanuts. Cooks use them to garnish ice cream. In all these ways they take the place of nut meats.

But they are never better than at berry time, mixed with the morning fruit.

The Quaker Oats Company
Sole Makers

(569)

FOR *the* HOSTESS

WITH the passing of the cold weather months has come the necessity of planning an almost entirely new menu to tempt the lagging appetite. At this time of year the meat course is most difficult to plan for, and chicken seems the most satisfactory meat to serve as it is not as heavy as are most meats. Young chickens are to be had now, and there is scarcely a dish of which they form the foundation that is not acceptable somewhere in almost every summer menu.

An entrée of chicken and fine herbs is certainly most attractive as well as palatable. For this, young chickens should be cut into pieces and placed in a frying-pan with two ounces of butter and four shallots, peeled and cut into bits. The chicken should be browned nicely and then transferred to a casserole; half a pint of Spanish sauce, salt and pepper, and a dash of nutmeg should then be added. The casserole should be covered and the mixture cooked in a moderate oven about one hour, or until the chicken is tender. A half hour after it is placed in the oven the casserole should be drawn out and a little more sauce, if needed, and a dozen fresh mushrooms, peeled and cut into slices, should be added. The chicken should be served in the casserole.

To make the Spanish sauce, which is a part of this dish, two ounces of butter and two of flour should be cooked until brown, then a pint of soup-stock, an ounce of lean raw ham, a carrot, an onion, a stalk of celery, two cloves, a pinch of salt, and a pinch of pepper should be added. This mixture should be stirred as it cooks until it begins to boil, then it should be placed on the back of the range and allowed to simmer gently for fifteen minutes. When the sauce is removed from the stove the grease should be skimmed off; if the sauce seems too thick, a little more soup-stock may be added before it is strained.

CHICKEN EN CASSEROLE

Another way to prepare chicken en casserole is to clean and truss a young fowl as for roasting, placing inside it the liver which has been cut into bits and chopped with a little minced parsley, a piece of butter the size of an egg, and some lemon juice, and brown it all over in a frying-pan of hot bacon drippings. Then the fowl should be transferred to a casserole, a gill of soup-stock, a bay-leaf, a sprig of parsley, and a leek cut into bits, should be added and the whole should be covered tightly and cooked in a moderate oven for two hours, or until the fowl is tender. When the fowl is done it should be removed from the casserole, the vegetables skimmed from the sauce, which should be slightly thickened if necessary, and the chicken returned to it, covered, and kept hot until served.

CHICKEN WITH CURRY SAUCE

To make chicken curry, which is always an acceptable dish, a plump young broiler should be unjointed, the skin removed, and the chicken fried slowly to a delicate brown in clarified butter or sweet-oil. The frying-pan should then be placed in a warm oven until the curry is prepared. To prepare the curry a generous cupful of soup-stock should be allowed to simmer for five minutes with a large tablespoonful of curry-powder and a rounded tablespoonful of flour which have been fried in a tablespoonful of butter with two sliced onions until the mixture was brown. The chicken should then be put in, the frying-pan covered tightly, and the whole cooked slowly for from five to ten minutes longer. The curried chicken should be served with chutney sauce on a platter with a border of boiled rice. If, in cooking, the sauce seems too thick, a little more of the soup-stock should be added as the mixture should be thick, but not solid.

CHICKEN À LA BENGAL

Chicken à la Bengal is a dish for which a tender young chicken should be selected. The chicken should be cut into small pieces, without the bones being removed, and should be fried to a delicate brown in a generous tablespoonful of butter and three onions sliced very thin. Then the chicken and the onions should be mixed with a paste of warm stock, one half tablespoonful of curry-powder, and one tablespoonful of flour, and allowed to simmer in sufficient boiling water to cover the chicken for an hour, or until the meat can be removed from the bones without the use of a knife. The meat should then be removed from the bones and served very hot. Boiled rice should be served at the same time, but in a separate dish, and chutney sauce should be passed with the course.

AN APPETIZING SUPPER DISH

In all large markets chicken livers are to be obtained by the pound, and chicken livers with Madeira wine make a delicious supper dish. One pint of livers should be washed, dried carefully with a soft cloth, and cooked for five minutes in a blazer with an ounce of butter which has been slightly browned; the livers should be stirred several times while they are cooking. After this mixture has been seasoned with salt and pepper, half a pint of Madeira wine and then half a pint of Espagnole sauce should be added and the whole cooked for four or five minutes. Another ounce of butter and the juice of one half of a lemon should be added and the livers should be served on hot plates with thin slices of brown bread and butter.

ESPAGNOLE SAUCE

To make the Espagnole sauce used in this recipe a piece of butter the size of an egg should be cooked with a tablespoonful of flour until they are nicely browned. Then, a pint of stock, a small onion, a bit of celery, a bay-leaf, and a few slices of carrot should be added, and the whole should be cooked slowly for one hour and put through a sieve.

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TOILET WATER

Ultra chic women,
those who know,
use it as the one
perfume that gives
the finishing touch
of supreme elegance
to the toilet.

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Lillian Russell's Own Toilet Preparations

MANY of my friends are amazed that I use no rouge other than my harmless lip rouge.

I have always maintained that a young woman looks older with rouge, while an older woman looks quite unnatural. Bring the natural color to your face through the use of MY OWN toilet preparations and rouge will be quite as unnecessary to you as it is to me.

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My Own Skin Nutrient
Will make the skin firm and refine its quality. Price $1.50

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An Astringent and Healing Cream. Will smooth from your face those little wrinkles that annoy you. Price $1.50

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IMPORTANT—My own are the only toilet preparations which are authorized to use my name or likeness, and have my endorsement.

S O C I E T Y

Died

NEW YORK

Chisholm.—On April 25, Dorothy Rogers Chisholm, daughter of Benjamin Ogden and Bessie Rhoades Chisholm.

Lee.—On April 27, John Bowers Lee.

Sickles.—On May 3, at his residence, Major-general Daniel E. Sickles, U. S. A.

PHILADELPHIA

Baer.—On April 26, at his residence in Philadelphia, George F. Baer.

WASHINGTON

Hay.—On April 25, Clara Stone Hay, of Washington, D. C., widow of John Hay.

Engaged

NEW YORK

Ely-Cain.—Miss Grace Ely, daughter of Mr. and Mrs. Cheever Newhall Ely, of New York, to Lieutenant David Edward Cain, U. S. N.

Gordon-Dillingham. — Mrs. Katherine Gordon, widow of George Clifton Gordon, to Mr. Edwin Lynde Dillingham, son of Dr. and Mrs. Frederick H. Dillingham, of New York.

Hardy-Delafield.—Miss Jessie Hardy, daughter of Horace C. Hardy, of Seattle, Washington, to Mr. Robert Hare Delafield, of New York.

Harvey-Thompson.—Miss Dorothy Harvey, daughter of Mr. and Mrs. George B. M. Harvey, to Lieut. Marcellus H. Thompson, U. S. A., son of Col. John F. Thompson, of Washington.

Jacob-Peabody. — Miss Mary Phelps Jacob, daughter of Mrs. William H. Jacob, of New York and Watertown, N. Y., to Mr. Richard Roger Peabody, son of Mr. and Mrs. J. C. R. Peabody, of Boston.

Otis-Bateson.—Miss Rosina Hoyt Otis, granddaughter of Mrs. Alfred M. Hoyt, to Mr. Edgar Farrar Bateson, son of Mr. and Mrs. Charles E. Bateson.

Parker-Lord.—Miss Kathryn de Rossett Parker, daughter of Mr. and Mrs. Andrew McLean Parker, of Perth Amboy, N. J., to Mr. John Bright Lord, son of Mr. and Mrs. John B. Lord, of Brooklyn.

Pearson-Bogert.—Miss Josephine Southwick Pearson, daughter of Mrs. Frederick Pearson and the late Commander Pearson, U. S. N., to Mr. Beverley Bogert.

Prehn-Smith. — Miss Grace Marcella Prehn, daughter of Mr. and Mrs. George Mason Prehn, to Mr. Eugene Dutilh Smith, son of Mr. and Mrs. Edmund Dutilh Smith.

Rice-Harvey.—Miss Sally Neilson Rice, daughter of Judge and Mrs. J. Kearny Rice, of New Brunswick, N. J., to Mr. Harold C. Harvey, of Trenton, N. J.

Tailer-Cleveland.—Miss Ethel Pennington Tailer, daughter of Mr. and Mrs. Edward Loring Tailer, of Ridgewood, N. J., to Mr. Horace C. Cleveland, of Ridgewood, N. J.

Watson-Frelinghuysen.—Miss Mai Duncan Watson, daughter of Mr. and Mrs. Walter Watson, to Frederick T. Frelinghuysen, son of Theodore Frelinghuysen.

Whitehouse-Boardman.—Miss Christina Whitehouse, niece of Miss Julia Whitehouse, of Brooklyn; to Mr. Kenneth Boardman, son of the late Lonsdale Boardman, of New York.

ATLANTA

Stewart-Battey.—Miss Frances Josephine Stewart, daughter of Mrs. Caroline Robinson Stewart, to Dr. Hugh Inman Battey, son of Mr. and Mrs. George M. Battey.

BOSTON

Converse-Morgan.—Miss Louise Converse, daughter of Mr. and Mrs. Frederick S. Converse, of Boston, to Mr. Junius Spencer Morgan, Jr., son of Mr. and Mrs. J. Pierpont Morgan, of New York.

CHICAGO

Blair-Linn.—Miss Lucy Blair, daughter of Mr. and Mrs. Edward Tyler Blair, of Chicago, to Mr. Howard Linn, son of Mr. William Linn, of Chicago.

Jack-Crutchfield.—Miss Helen Jack, daughter of Mr. and Mrs. Frank E. Jack, to Ensign James A. Crutchfield, U. S. N.

CINCINNATI

Groesbeck-Biker.—Miss Mary Groesbeck, daughter of Mr. and Mrs. Telford Groesbeck, of Cincinnati, to Mr. Daniel S. Biker, son of Mrs. Daniel S. Biker, of New York.

COLORADO

Washburn-Adams.—Miss Miriam Stores Washburn, daughter of the late Rev. and Mrs. Philip Washburn, of Colorado, to Mr. Frederic Atherton Adams, son of Judge Frederic Adams, of New Jersey.

PHILADELPHIA

Albert-Liggett. — Miss Emily Albert, daughter of Talbot J. Albert, the American Consul at Brunswick, Germany, to Mr. Howard B. Liggett, son of Mr. and Mrs. Howard B. Liggett, of Philadelphia.

Bates-Angeny.—Miss Clementina Bates, daughter of Mr. and Mrs. William Ely Bates, of Philadelphia, to Mr. John D. Angeny, of Philadelphia.

Clark-Smith.—Miss Ethel Sergent Clark, daughter of the late Mr. and Mrs. Walter Clark, of Philadelphia, to Mr. Hoxie Harrison Smith, son of Mr. and Mrs. W. Hinckle Smith, of Philadelphia.

Disston-Gilpin. — Miss Lucy Fleming Disston, daughter of Mr. and Mrs. Jacob S. Disston, to Mr. John Clayton Gilpin.

Johnson-Scull.—Miss Anna Price Johnson, daughter of Dr. and Mrs. Russell H. Johnson, of Philadelphia, to Mr. Edward Marshall Scull, of Philadelphia.

Thomas-Bottomley.—Miss Dorothy Raymond Thomas, daughter of Mr. and Mrs. Eversley Haynes Thomas, of Philadelphia, to Mr. John Francis Bottomley, son of Mr. and Mrs. John Bottomley, of New York.

ST. PAUL

Lyon-Haight.—Miss Anne Pardee Lyon, daughter of Mr. and Mrs. Tracy Lyon, of St. Paul, to Mr. Sherman Post Haight, son of Mr. and Mrs. Frederick Everest Haight, of Brooklyn.

WASHINGTON

Bowers-Taft. — Miss Martha Bowers, daughter of Mrs. Floyd W. Bowers, of Washington, to Mr. Robert A. Taft, son of ex-President William Howard Taft, of New Haven.

(*Continued on page 84*)

Glove Satisfaction

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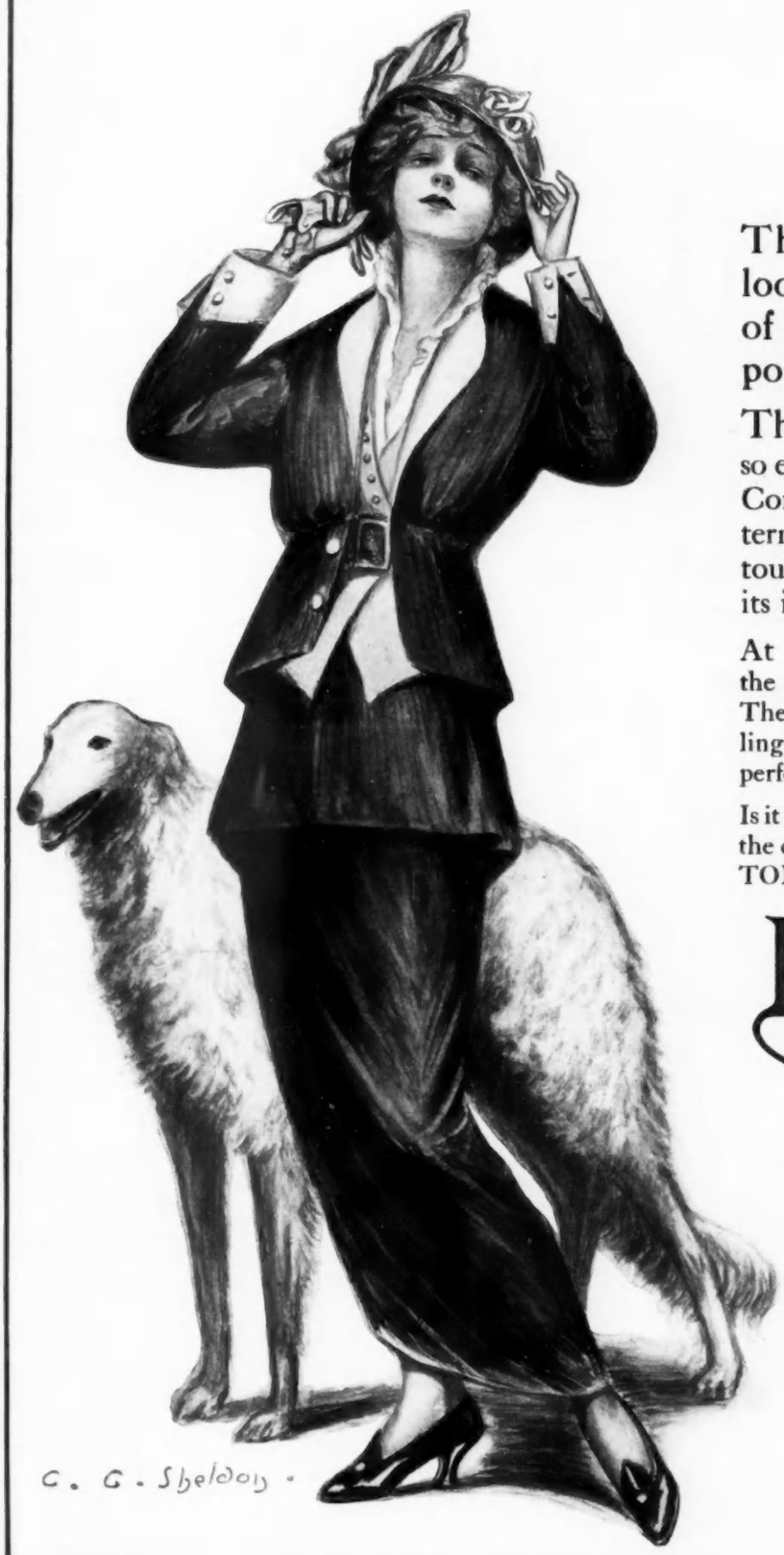

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S O C I E T Y

(Continued from page 82)

Weddings

NEW YORK

Dwight-Butler.—On May 22, in the Madison Avenue Presbyterian Church, Mr. Maitland Dwight, son of the Rev. and Mrs. Franklin B. Dwight, and Miss Lydia Coit Butler, daughter of Mr. and Mrs. Allen Butler.

Rainsford-Morgan.—On May 2, in the Church of the Epiphany, Dr. Laurence F. Rainsford, son of the Rev. and Mrs. William S. Rainsford, of New York, and Miss Helen Morgan, daughter of Mrs. Edith Parsons Morgan, of New York.

Read-Appleton.—On May 27, Mr. Charles A. Read, son of Mr. and Mrs. Charles A. Read, of Boston, and Miss Helen Appleton, daughter of Mr. and Mrs. Buel Ross Appleton, of Brooklyn.

Webb-Rogers.—On May 16, at St. James's Church, Hyde Park-on-Hudson, Mr. J. Griswold Webb, of New York, and Miss Anne P. Rogers, daughter of Mr. and Mrs. Archibald Rogers.

BALTIMORE

Hoffman-Lee.—On April 28, at Old St. Paul's Episcopal Church, Mr. Richard Curzon Hoffman, Jr., son of Mr. and Mrs. R. Curzon Hoffman, of Baltimore, and Miss Ethel McLane Lee, daughter of William Henry Lee, of New York.

Weddings to Come

NEW YORK

Gardner-Finch.—On June 18, Miss Adelaide B. Gardner, daughter of Mr. and Mrs. Edmund Le B. Gardner, to Mr. Rufus Crane Finch, son of Mr. and Mrs. Edward L. Finch.

Hazard-Moss.—On June 6, Miss Katherine Hazard, daughter of Mr. and Mrs. William Ayrault Hazard, and Mr. Courtland Dixon Moss.

Williams-Terry.—On June 1, at St. Thomas's Church, Miss Constance Waldron Williams, daughter of Mr. and Mrs. Waldron Williams, and Mr. John T. Terry, Jr., of New York.

Charitable Entertainments

Annual Garden-party for the Benefit of the Army Relief Society.—On May 28, at Governor's Island; military events and dancing. Mrs. Charles F. Roe, president of the New York Branch of the Army Relief Society. Other members of the committee, Mrs. Daniel Lamont, Mrs. R. M. Thompson, Mrs. Malcolm Stewart, Mrs. Wm. H. Taft, Mrs. Oliver B. Bridgman.

CALENDAR OF SPORTS

DOG SHOWS

May 30.—Haverhill Kennel Club; Haverhill, Mass.
May 30.—Long Island Kennel Club; Sheepshead Bay.
June 4-5.—Ladies' Kennel Association of America; Mineola.
June 6.—Wissahickon Kennel Club, "All Terrier" Show; Chestnut Hill, Pa.
June 10.—Ladies' Kennel Association of Massachusetts; Auburndale, Mass.
June 13.—Devon Dog Show Association; Devon, Pa.

HORSE SHOWS

May 27-30.—Devon, Pa.
June 3-4.—Leesburg, Pa.
June 5-6.—Tuxedo, N. Y.
June 10-12.—Springfield, Ohio.
June 11-13.—Galt, Canada.
June 13-17.—Winnipeg, Canada.
June 17-18.—Upperville, Va.
June 18-20.—Dayton, Ohio.
June 26-27.—South Shore Country Club; Chicago.

GOLF

May 28-30.—Invitation tournament; Tuxedo Golf Club.
June 1-5.—Women's eastern championship; Greenwich Country Club.
June 4-6.—New Jersey championship; Morris County Golf Club.
June 18-20.—Invitation tournament; Apawamis Club.
June 23-24.—Seniors' tournament; Apawamis Club.
June 24-27.—Women's invitation tournament; Shawnee Country Club.
June 25-27.—Invitation tournament; Baltusrol Golf Club.

HORSE RACES

May 23-June 20.—Bryn Mawr Polo Club. Alternating with Philadelphia Country Club.
May 26-June 20.—Westchester Racing Association; Belmont Park.
June 3-6.—Piping Rock Racing Association; Locust Valley, L. I.
June 22-July 10.—Queen's County Jockey Club; Aqueduct.
June 27.—Opening Metropolitan Trotting Circuit; Troy.
June 27-July 14.—Queen's County Jockey Club; Aqueduct.

TENNIS

June 8.—Women's national singles and doubles; Philadelphia.
July 13.—National clay court championship; Cincinnati.
July 15.—New York State championship for women; Utica.
July 20.—Longwood meeting and eastern doubles; Boston.

POLO

May 25-30.—The visitor's cup; Piping Rock.
June 1-13.—Great Neck Polo Club.
June 9 and 13.—First international polo match.
June 10-12.—The British cup; Piping Rock.
June 12-20.—Kansas City Country Club.
June 15-20.—Rockaway Country Club.
June 15-27.—Meadow Brook Club.
June 22-27.—Smithtown Polo Club.
June 29-July 11.—Rockaway Country Club.

Foreign Events

GREAT BRITAIN

May-October.—Anglo-American exhibition at Shepherd's Bush; London.
May-October.—International exhibition of travel and sport at Earl's Court; London.
June.—All England lawn tennis championship; Wimbledon.
June 4-16.—International horse show; Olympia, London.
June 6.—Roehampton cup polo tournament; Roehampton.
June 8.—Junior polo championship; Roehampton.
June 8-13.—Polo; Ranelagh.
June 13.—Ladies' nomination polo tournament; Roehampton.
June 14-16.—International horse and pony show; London.
June 16-19.—Ascot Meeting; Ascot.
June 18-20.—Men's open golf championship; Prestwick.
June 19-20.—Richmond horse show.
June 20.—Regatta; Marlow.
June 23-27.—Army polo tournament; Ranelagh.
June 23-30.—Third international congress on tropical agriculture and forestry; London.
June 25.—Polo; Ranelagh.
June 30-July 1-2.—Summer exhibition of the Royal Horticultural Society; Holland House, Kensington.

GERMANY

June 28.—German derby.

FRANCE

June.—Prix de Diane; Chantilly.
June.—Grand steeplechase; Auteuil.
June 8-10.—French women's golf championship; La Boulie.
June 14.—Prix du Jockey Club; Chantilly.
June 28.—Grand Prix de Paris; Longchamp.
June-July.—Rowing; Paris.

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Hosiery

The first breath of summer brings with it the thought of seashore and field, shipboard and mountain, and naturally suggests the replenishment of the summer wardrobe—of which hosiery is, of course, the foundation.

For your summer wardrobe this year the producers of "Onyx" have been particularly thoughtful—for not only is the range of light weight, cool, summery selections greater than ever but the variety of shades and colors is almost limitless, and, above all, practically every pair of this summer's "Onyx" is made with the new "Pointex" heel, which gives such a graceful and charming contour to the ankle—a feature which alone is sufficient to put "Onyx" beyond competition.

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They are representative of "ONYX" value and two of our most popular summer offerings. They are both made with

The New "Pointex" Heel

No. 235—Women's "ONYX" Silk, "Pointex" Heel, "Dub-1" Lisle Top, Lisle Heel and Toe; Black and All Colors.
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Exclusively an "ONYX" device which replaces the old, unsightly, square splicing and gives a slim, graceful and elegant appearance to the ankle while retaining all the advantage of the reinforcement.

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Famous Centres of Switzerland

When visiting Europe, one should on no account fail to visit the places mentioned below. Every one of these renowned centres has a peculiar charm of its own and the following list will prove of material assistance in the planning of a trip.

Berne the picturesque capital of Switzerland, always exercises a great attractive power by its characteristic aspects and its marvelous natural position. The old quarters have kept their fascinating mediæval appearance, which the artistic towers and the many curious fountains render still more striking.

Interlaken The oldest and most celebrated climatic health resort in the Bernese Oberland. The favorite meeting-place of Americans abroad. Starting-point for all the famous excursions in the Bernese Oberland, finest view of the **Jungfrau.** Magnificent Kursaal with splendid orchestra. Golf links. Lawn Tennis, Rowing, Fishing.

Bernese Oberland Railways in the region of the **Jungfrau.** Collective excursion tickets at reduced prices. Murren, 5,368 feet; Wengernalp-Scheidegg, 6,770 feet; Schynige Platte, 6,463 feet; Scheidegg-Eismer-Jungfraujoch, 11,451 feet. Leading to the famous Alpine resorts of Murren, Grindelwald, Wengen, Breitlaunen.

The Grisons The most beautiful and most attractive mountain stations, including the marvelous **Engadine**, and the health resorts **Davos** and **Arosa.** Most delightful journey by the famous **Raetian Railway** and the electric **Bernina Railway.**

Lugano Undoubtedly the most beautiful resort in Southern Switzerland, in the heart of the Swiss-Italian lake district. Most convenient starting-point for excursions. Mild climate. Superb all-year-round sojourn. Kursaal. Golf. Tennis.

The Great National Exhibition of Switzerland

Every one who goes abroad this year should make it a point to visit the National Exhibition of Switzerland, which takes place in **Berne**, the picturesque capital, from May 15 to October 15. It will prove one of the big European events.

It will be a harmonious display of the entire industrial and social life of the Swiss people and will give foreign visitors an intimate understanding of life in the Alpine Republic.

Such a comprehensive Exhibition has not been seen in Switzerland in seventeen years.

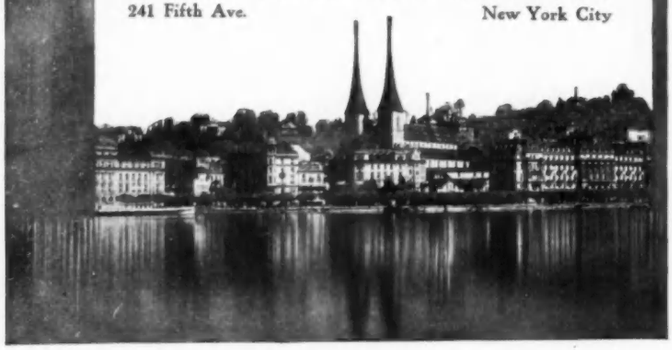
Hotel Tariffs in Switzerland

Full particulars of a reliable and official character about Hotels in all parts of Switzerland, on the Lake of Constance, on the Lake of Geneva, the Italian Lakes and the Chamonix Valley will be found in the well-known **Hotel Guide of Switzerland,** 1914 edition, just out. (By mail for 10c postage from the address below.)

The Official Information Bureau of Switzerland in New York has prepared a little package of illustrated literature describing all the above-mentioned places. This package, known as *Parcel No.* 38, will enable anyone to plan a delightful holiday.

Parcel No. 38 *is free on personal application or by mail for* 15c *postage.*

Official Information Bureau of Switzerland
241 Fifth Ave. **New York City**



A delightful water color of trees and sea with figures skilfully placed to suggest distance, by Prosper L. Senat

A R T

CALENDAR OF PERMANENT EXHIBITIONS

New York.—American Numismatic Society. Medals, foreign and American coins (ancient and modern), decorations and war medals; open from 10 a.m. to 5 p.m., daily; admission free.

Brooklyn Institute of Arts and Sciences, Central Museum. Open from 9 a.m. to 6 p.m., on week-days; Thursday evenings, 7:30 to 9:45; Sundays, 2 to 6 p.m.; admission free, except on Mondays and Thursdays, when the fee is 25 cents for adults, and 10 cents for children. Recent accessions on view include the Carll H. De Silver collection of paintings.

Hispanic Museum, Exhibition of Spanish art; open from 10 a.m. to 5 p.m.; admission free.

Metropolitan Museum of Art. Open from 10 a.m. to 6 p.m. on week-days; Saturdays from 10 a.m. to 10 p.m.; Sundays, 1 p.m. to 6 p.m.; admission free, except on Mondays and Fridays, when a fee of 25 cents is charged. The Morgan collection of paintings and art objects is on view in the new wing recently opened to the public.

Museum of French Art. Paintings, prints, and minor art objects; open from 3 to 6 p.m., on week-days only; admission free.

New York Historical Society. Paintings by old masters, prints, and Egyptian antiquities; open from 9 a.m. to 5 p.m., on week-days only; closed during July and August; admission free.

New York Public Library. Stuart Gallery, exhibition of recent accessions to the print collection; art galleries, Lenox and Stuart collections of paintings and art objects; open from 9 a.m. to 6 p.m., on week-days; Sundays, 1 to 5 p.m. (except Stuart gallery); admission free.

ART NOTES

THE month of May brings the end of the art season in New York; the special exhibitions in the galleries cease, and the names of the art dealers appear on the sailing lists of transatlantic liners, as earnest for the opening of interesting exhibitions in the fall.

The past season, while marked by some extraordinary sales, has, on the whole, been extremely unprofitable to artists and dealers; not in many years has the market for works of art been so inactive.

Though dealers and artists have suffered, however, the public has been unusually fortunate this year, for the special exhibitions have been many and of unusually fine quality. Opportunities to view the works of English masters were offered in three important exhibitions—that of sixty landscapes by Constable and of water colors by Turner and Bonington, held at the Ehrich Galleries, the loan collection of works of the English portrait-painters, shown at the Duveen Galleries, and that of paintings by Turner and Gainsborough, which was on view at the Knoedler Galleries.

THE SEASON IN RETROSPECT

The August De Ridder collection, shown at the Kleinberger Galleries, contained many fine examples of the works of Dutch and Flemish masters, and a loan collection of old Dutch masters was exhibited at the Scott and Fowles Galleries. The French School was represented in an unusual exhibition of the works of Fragonard at the galleries of Gimpel and Wildenstein, in a collection of paintings by eighteenth century masters, on view at the Ehrich Galleries, and in exceptional exhibitions of the works of Manet, Moret, and Renoir, at the Durand-Ruel Galleries; and the powerful personality of the Belgian, Meunier, was seen in the extensive exhibition of his sculpture held at the Avery Library, Columbia University.

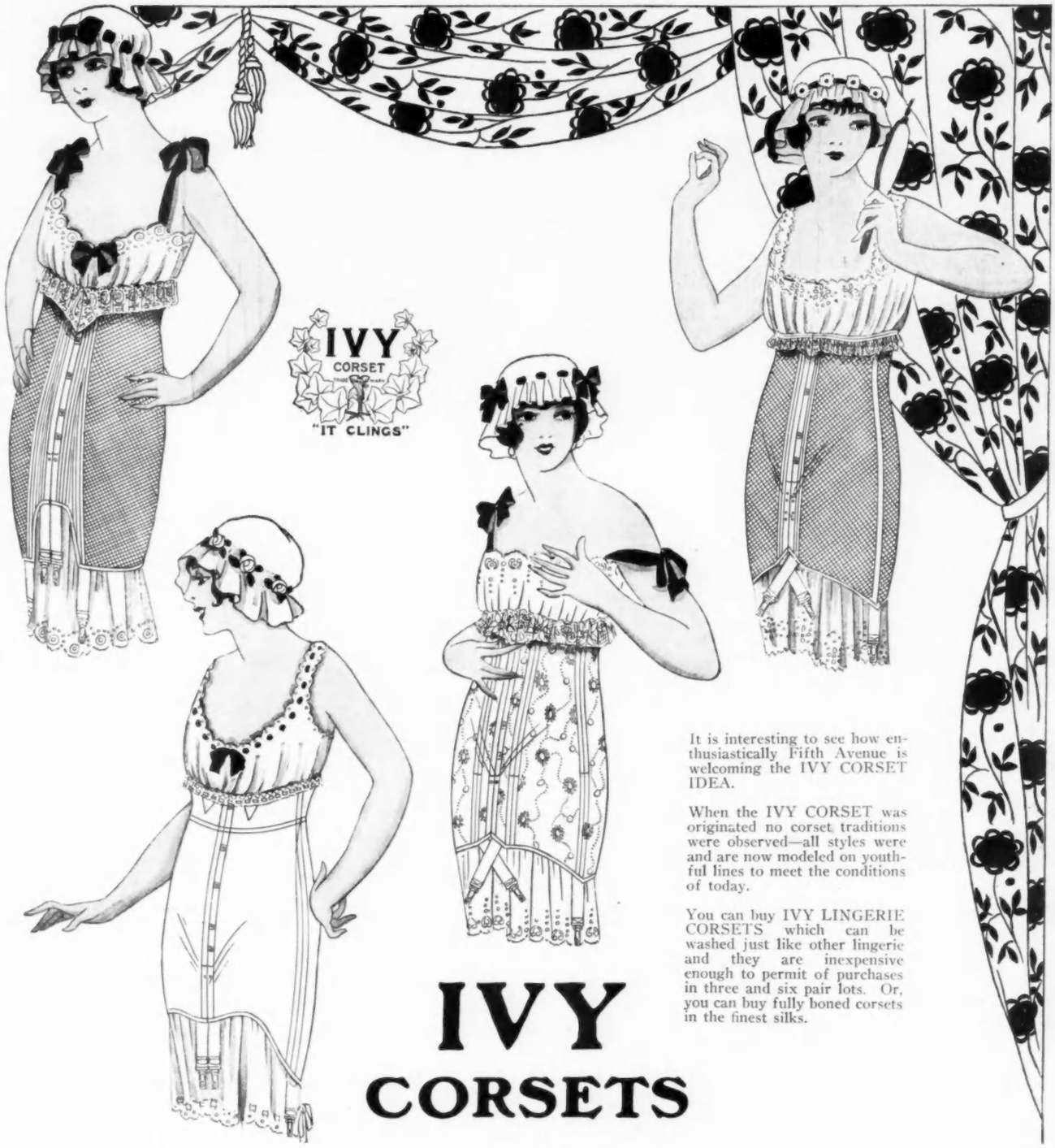
The Macbeth Galleries showed a comprehensive collection of the works of the American landscape painters of the time of Inness and Wyant; and work of contemporary artists, both American and foreign, found abundant illustration in many galleries.

PRINTS AND MUSEUM ACCESSIONS

Prints of all kinds commanded a large share of attention throughout the season. Two exceptional exhibitions—one of drawings by old masters, the other of engravings by Dürer, Lucas van Leyden, and Marc Antonio Raimondi—were held at the Ederheimer Print Cabinet. Etchings by Rembrandt have been on view at many galleries, notably those of Kennedy and Company, of Keppel, and of Rudolf Seckel, and etchings and lithographs by Whistler were shown in important collections made by Keppel and Company, and by Knoedler.

At the Metropolitan Museum, the season was notable for the opening of the

(*Continued on page* 88)



It is interesting to see how enthusiastically Fifth Avenue is welcoming the IVY CORSET IDEA.

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Boneless, tango models, elastic slip-on, Tricot, lingerie models, Chamois cloth, singers' corsets, lace front styles, semi-boned; then too, corsets with bones, beside many newcomers. ***Dancing Corsets also a special feature.***

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We want you to try this exquisite Talcum. As a summer luxury, if you choose—but it will very soon become an all-year-round necessity.

It is so dainty and fine, so pure and refreshing; a breath of it is like coming upon the old lilac bush itself with its big purple clusters swaying in the soft May wind.

Lilas de Rigaud Talcum is put up in sanitary glass jars with patented sifter top, gold label and lilac silk cord—a beautiful package—and a joy to use.

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Send 15 cents to Riker Hegeman Company, 340 West 4th Street, New York City, for sample of Lilas de Rigaud or Rigaud's famous Mary Garden extract or sachet.

RIGAUD

16 Rue de la Paix
PARIS

A R T

(*Continued from page 86*)

new wing containing the Morgan collection of paintings and art objects, now loaned to the museum, as well as for important additions to the permanent collections. The splendid collection bequeathed by Mr. Altman, though an accession of this season, has not yet been placed on exhibition, and so may be counted as belonging to next season rather than to this.

SENAT WATER COLORS

Among the last exhibitions of the season, was that of a collection of fifty-four water colors by Prosper L. Senat, which was on view at the Folsom Galleries from April 16 to May 10. In recent years, Mr. Senat has, as a rule, passed the winters in southern Europe, and during that time he has exhibited but little in America; so, for many people, his work possessed the additional charm of the unfamiliar.

Employing a technique more familiar in oils than in water color, Mr. Senat lays on his paint, doubtless using gouache to give body, with a heavy impasto which completely covers the fine-grained water color board, totally disregarding the theories of the enthusiasts of pure water color. From this technique, which is employed to a considerable extent by the water color painters of to-day, is derived a depth and richness of color not easy to obtain by the use of pure water color. It is, however, open to criticism on two grounds: it disregards the essential nature of water color paint, substituting for it the appearance of oils, and it tends to crack and scale off the water color board to a very serious extent. With the first criticism, it is to be presumed that the artist does not agree, and as regards the second, he has perfected a water color medium which he believes will obviate the difficulty—a belief to which the critic may be permitted to turn a doubtful ear.

Setting aside this much-disputed question of the legitimate use of water color, however, one can not fail to find pleasure in the great beauty of these landscapes from Dalmatia, Capri, southern Italy, Mexico, and the Bahamas. Their fresh, harmonious color, the soft, warm light which pervades them, and their delightful mingling of the verity of the thing seen with the poetry and idealism added by the artist's imagination make them works to be remembered.

Paintings by the late Wilton Lockwood, who won considerable reputation as a portrait-painter, and who holds the affection of all who love flower paintings, were shown during the first weeks of May, at the studios of Mrs. Berenice Lockwood Leventritt and Mr. Henry J. Davison, in New York City. Besides many of the artist's well-known flower studies, the exhibition contained a number of figure pieces and some notable portraits. Mr. Wilton Lockwood was a pupil of John La Farge, and painted a remarkable portrait of that artist, which is now in the Boston Museum.

An interesting and well arranged exhibition of about four hundred "thumb-box" sketches was held by the Salmagundi Club, from late in April through the first days of May. The exhibition of these small paintings, which is held annually by the Salmagundi Club, is always well worth seeing, and was this year especially successful. The Turnbull prize for the best group was awarded to George Macrum, and J. Scott Williams received the Vezin prize for the most meritorious work exhibited. A prize was also awarded A. Leon Kroll.

THE PITTSBURGH INTERNATIONAL

The Carnegie Institute at Pittsburgh opened on April 29 its annual international exhibition, to be continued through June 30. This exhibition, which has now been an annual event for eighteen years, holds a unique place among American exhibitions. While it illustrates none of the hectic modernism seen in last year's international exhibition in New York, it aims to represent fairly the solid, conservative movements of the art of to-day. From the Royal Academy in London, the salons of Paris, the academy exhibitions in New York and Philadelphia, and many minor sources, notable canvases are brought together in a collection which gives a fair idea of the year's accomplishment in painting.

The exhibition this year is a thoroughly good one and wide in scope, representing England, Germany, France, Russia, Spain, Belgium, Holland, Norway, Italy, and Canada. The first medal, with the accompanying prize of $1,500, was won by Edward Redfield for his characteristic New England, winter landscape, and to Richard Jack, of London, was awarded the second medal with a prize of $1,000, for a figure composition called "The String Quartette." A third medal and a prize of $500 went to George Bellows for "The Cliff Dwellers," a broadly and freely painted canvas representing the New York East Side on a hot, summer evening. The "Honor Man" of this year—that is, the artist to whom one entire gallery is given up—was Paul Dougherty, whose sea and mountain scenes, with their vigorous painting and fine color and composition, make an imposing display.

Picturesque beauty is portrayed by Mr. Senat in "The Capuccini," the old monastery, now a hotel, which looks from Amalfi across the blue Gulf of Salerno

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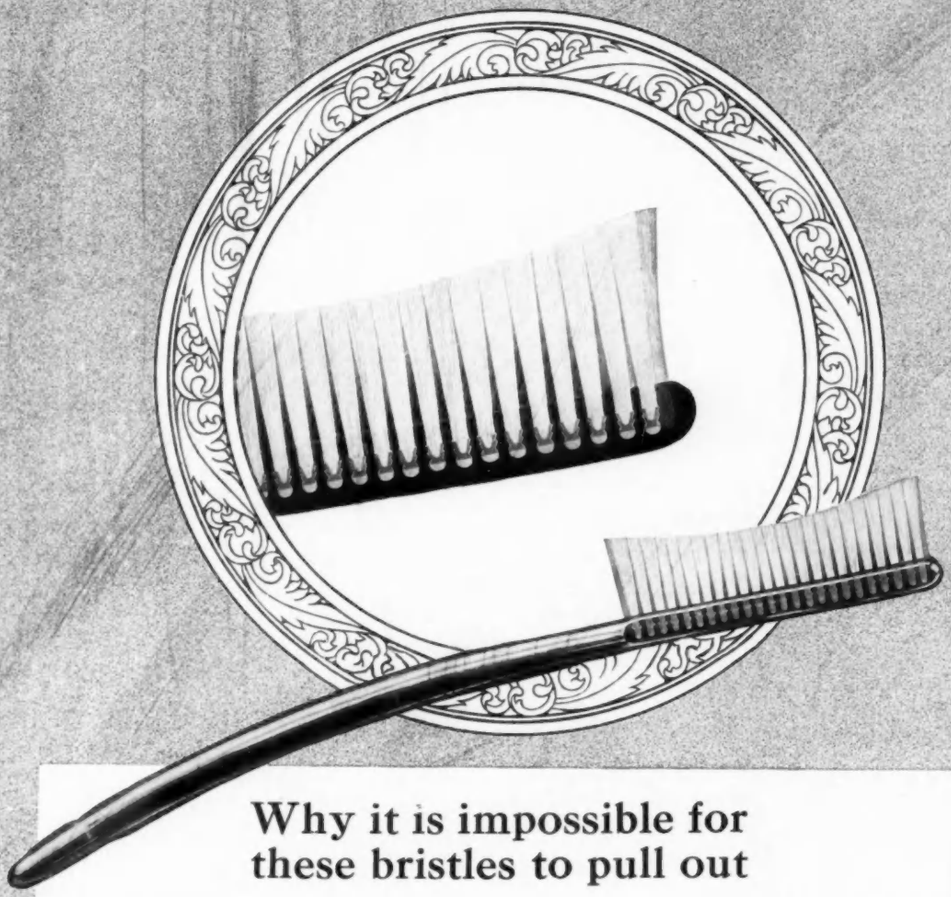

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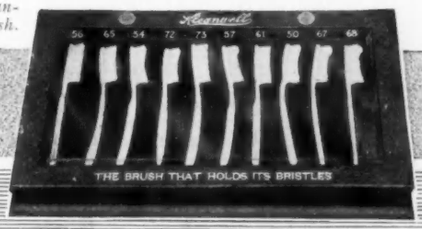

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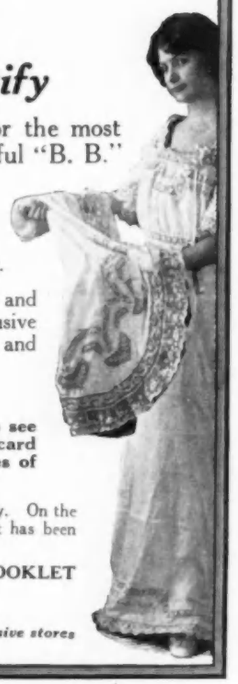

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WHAT THEY READ

Memoirs of Hearty Admiration if Sometimes Uncourtly Frankness—Some Novelized Plays and Dramatized Novels

DR. SILAS WEIR MITCHELL'S death at the age of eighty-three removed the dean of American novelists, and left behind no man of equal prominence in fiction anywhere nearly so old. Mr. Howells, in his seventy-fifth year, Dr. Henry James, if he may be called an American novelist, and Hopkinson Smith were nearer Dr. Mitchell's years than any other of his notable contemporaries. Dr. Mitchell, like Hopkinson Smith, achieved popularity in fiction after having had a notable success in other fields of endeavor. As a neurologist he long held a place near the head of his profession in America, and he was widely known as a writer on health before he essayed fiction.

Indeed, Dr. Mitchell is said to have deliberately put aside literary ambition by the advice of Dr. Holmes until he had achieved distinction in his profession of medicine. The neglect into which the two brilliant novels by Dr. Holmes, "The Guardian Angel" and "Elsie Venner," have fallen is perhaps an indication of what will be the fate of Dr. Mitchell's fiction a generation hence. He wrote far more novels than did Dr. Holmes, however, and some of his stories far exceeded those of Holmes in popularity. "Hugh Wynne" is probably his best work. His short stories never had and never deserved any considerable popularity, for he lacked the lightness of touch and the perfection of style necessary to success in this kind of fiction. With Dr. Mitchell gone and Mr. Howells and Henry James producing little, our older novelists are leaving the field to the younger men, and to that very important contingent of American novelists, the women.

PERSONALITIES OF YESTERDAY

THE EMPRESS FREDERICK; A MEMOIR, tells with sympathy and hearty admiration, yet with uncourtly frankness, the story of Queen Victoria's one brilliant child, the extraordinary woman who long suffered eclipse as the Princess Royal of Prussia, and enjoyed for a brief and unhappy half year the rank of German Empress, while her noble and beloved husband, Emperor Frederick I, was dying of cancer. The style of this excellent memoir, which appears anonymously, suggests that it is the work of the frank and manly nobleman who edited a recent volume dealing with Queen Victoria's early life. There are no dull pages in this memoir, and there is no courtly adulation. Even the rather large space accorded to the childhood of the Empress will not appear disproportionate to the interest and significance of the record. The whole story of this woman's life will help Americans to understand why the government of the British Isles remains a monarchy. The family life of Queen Victoria's household, while her children were still young, was singularly sweet, wholesome, and beautiful. Her eldest daughter, who went to Prussia as a girl of less than eighteen, was, even then, deeply imbued with an English liberalism that had in it the possibilities of political and social radicalism. Her education had been unusual in its breadth and thoroughness, and her sympathies were wide and generous. The unfortunate element in her character was that her impulses, then and throughout life, were ill regulated and untempered by tact, and often vitiated her judgment in public affairs and falsely colored her notions of character and conduct. She was, however, steadily generous in her attitude toward life, incapable of meanness, a firm believer in the constitutional monarchy as distinguished from the autocratic system ill-masked behind Prussian, and even German, constitutionalism, and above all, she was convinced that princely matrimonial alliances should be founded on affection. Her life-long struggle with Bismarck is set forth by the author in a fashion which leaves no doubt as to his own lack of sympathy with the great Chancellor. Indeed, much that seems obscure in German history from about 1870 even to this day is notably cleared up by this modest but admirably conceived volume. The present Emperor William, be it said, appears well in these pages, and it is notable that the biographer, though he has the warmest admiration for the moral greatness of Emperor Frederick, has no illusions as to his intellectual powers, and rates him, in this particular, below his imperial son. The illustrations in this significant and highly interesting volume are chiefly

(*Continued on page 92*)

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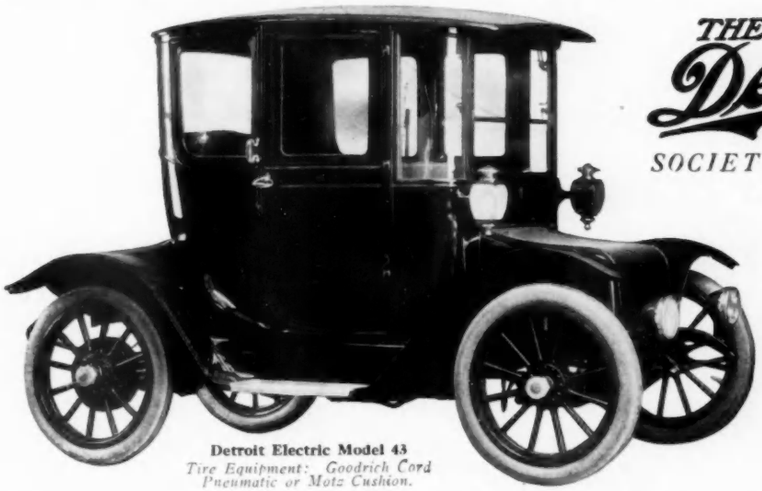

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WHAT THEY READ

(Continued from page 90)

portraits of royal personages. Those of the Empress hardly bear out the pen portraits of the text, for the earlier pictures are falsified by court painters, while the later show a face of strength and energy, but not of beauty, and certainly not of imperial distinction. (New York: Dodd, Mead and Company, $2.50 net.)

W. T. STEAD: PERSONAL AND SPIRITUAL REMINISCENCES, by ESTELLE W. STEAD, does not quite accurately live up to its title, since the book is, in considerable part, a republication of Mr. Stead's early autobiography, and in no great measure either the personal reminiscences of his daughter or accounts of her supposed communications with her dead father. Mr. Stead appears here, as he truly was, a man of large benevolence and noble aims. It is hard to believe that such a man should have suffered neglect and suspicion at the hands of his fellow countrymen, in part on the mere ground that he was a dissenter in religion and a democrat in politics. Miss Stead has done well to give a full account of the gross miscarriage of justice that led to her father's conviction on a criminal charge and his actual imprisonment in connection with the terrible but salutary exposure in his newspaper of the traffic in young girls. The instances of Mr. Stead's premonitions at important times of his career will seem to most cool-headed readers singularly unimpressive, and as to his appearance in materialized form to his daughter and to others after his drowning in the Titanic disaster, the account of the seance is too meager to give any opportunity for estimating its significance. Some of the supposedly supernatural events of Mr. Stead's life, however, are strikingly told, though the daughter omits the very remarkable story of the medium who prophesied to Mr. Stead the murder of the king and queen of Servia. (New York: George H. Doran Company, $2.50 net.)

Courtesy of Houghton Mifflin Company, Photograph Copyrighted

Paul Verlaine, whose rare faculty of putting temperament into words places him among the true immortals

PAUL VERLAINE, by WILFRID THORLEY, appears as a volume of about one hundred pages in the series of Modern Biographies, which already includes brief biographical and critical monographs on J. M. Synge, Lafcadio Hearn, W. E. Henley, Paul Bourget, and Tolstoy. Mr. Thorley is a charitable and not unsympathetic biographer of the poetic genius whose irregularities of life, running even to vice and crime, gave him, while he lived, a factitious fame with the least wholesome part of the Parisian literary world, and whose rare faculty of expressing in verse the emotions of a highly sensitive temperament, seems likely to place him among the true immortals. Verlaine appears in this book as he was, the incurable child, eagerly and thoughtlessly seeking the gratifications of the senses, infantile in his careless enjoyment, adult in his grosser joys. His crimes of violence, in which are to be included two, and perhaps three murderous assaults, were committed under the influence of drink. Mr. Thorley is unable to acquit him of the most disgusting charges brought against him in connection with the terrible Rimbaud, though the reader of the biography is permitted, in making up his judgment on this point, to allow something for Verlaine's persistent denial of the accusation. In some of the company that he frequented during much of his life, and especially in his squalid and hideous latter days, the worst that ever was said of him would hardly have done him harm. Verlaine's devout periods the biographer believes to have been sincere. He accounts for the unspeakable degradation of Verlaine, at times, upon the theory that his nervous organism drove him to such excesses. The biographer very wisely also points out that Verlaine was a highly gifted poet, not because he was given over at times to the grossest lusts, but because of the sensitive nervous organism that drove him to indulgence and at the same time enabled him to see and feel as only poets can see and feel. Mr. Thorley's style is at times a little vexing, but he has made a notably interesting book, and his translations in the appendix of the poems quoted in the body of the text in French, are extremely well done. The sick folk who love Verlaine's sickness, will rebel at the sanity of this biography, but that is really its highest merit. (London, Constable and Company, Limited; Boston and New York, Houghton Mifflin Company, 75 cents net.)

NOVELS AND NOVELIZED PLAYS

BLUEBEARD; A MUSICAL FANTASY, by KATE DOUGLAS WIGGIN, is an amusing little skit aimed at the tendency to overload simple folk with the literary or artistic significance of music. Mrs. Wiggin's "Fantasy" is treated with an elaborate pretense of critical wisdom. The several "motifs" are explained and illustrated with musical notation, and the text is a delightfully humorous travesty of the modern lecture on the Wagnerian operas. Altogether, the little book is excellent fun, and such, no doubt, it will appear to the distinguished musician to whom it is apologetically dedicated. (New York: Harper and Brothers, 50 cents net.)

THE FUGITIVE: A PLAY IN FOUR ACTS, by JOHN GALSWORTHY, exhibits dramatically a variant upon the author's favorite theme, unhappy marriage. This time the imaginative and "temperamental" woman is wedded to an excellent and loving husband who sees not the beauty of the

(Continued on page 94)

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WHAT THEY READ

(*Continued from page 92*)

sunset sky against which the tall urban buildings are silhouetted, but the buildings themselves and their commercial value. Against the protest of all her friends, the wife finally deserts her home, and after various vain attempts to earn a living, in the course of which she deeply embarrasses a well-intentioned artist acquaintance, she ends her life by taking poison in a resort where others of her sex gather to meet strange men. The thing is done with Mr. Galsworthy's accustomed power, and of course, with his accustomed respect for the decencies in difficulties. (New York: Charles Scribner's Sons, 60 cents net.)

THE LAND OF PROMISE, W. SOMERSET MAUGHAM'S play of that title put into the form of a novel by D. TORBETT, preserves much of the dramatic interest of the drama. The story is essentially that of two persons, the rough but sterling pioneer Canadian farmer, by implication a native of the United States, and the gently born and bred Englishwoman, who marries him in a fit of temper because she sees no other way of making a home for herself when differences with her brother's coarse young wife necessitate her leaving the shelter of his home. The other characters, of whom there are at least three that count for a good deal on the stage, really make little impression upon the reader, though Gertie by a little amplification might have been made decidedly more significant.

Courtesy of Edward J. Clode

The novelization of Miss Billie Burke's play "The Land of Promise," preserves much of strength and dramatic interest

A study of contrasts between the simple democracy of the Canadian wilds and the Old World social order, to which the chief woman of the story had been accustomed, is the moral background of the book. Mr. Maugham's main situation is an extremely strong one. Mr. Torbett has preserved its full strength, but he has not had quite the courage, or perhaps the skill, to give us, by means of narrative or description or both, the interpretation placed upon it by the acting and the stage business. There are brutal implications that need to be softened by shading, and moments of pathos or passion that require something besides dialogue or bare narrative for their best effect. It is a tribute to the power of the playwright's conception, however, and to the ability of the novelist to make characters that look real on the stage appear real in the setting of a book, that the tale should carry with it in the reading a genuinely moving interest. The book is illustrated with pictures from the stage scenes as presented when Miss Billie Burke, who has just acquired a husband herself, was acting the part of the English girl. (New York: Edward J. Clode, $1.25 net.)

THE WANDERER'S NECKLACE, by H. RIDER HAGGARD, takes the author of "She," a name suggesting the mists of the late Victorian period, back to the ninth century. This time Mr. Haggard professes to tell the story of his earlier incarnation, when he was a Jutlander and a captain in the Byzantine Empress Irene's Northern Guard. The Empress herself falls in love with her Danish captain, but he leaves Constantinople for Egypt to search for the mate of his curious necklace and its wearer. In the end, he returns to Jutland, after the Empress has kissed him goodbye and given him her blessing. Between Olaf's childhood in the home of his ancestors and his return in the flower of manhood to the land of his birth, there are wide wanderings and many adventures. Those who can accept unrealities of this kind will follow Olaf's adventures with interest and pleasure. (New York: Longman's, Green and Company, $1.35 net.)

THE PRECIPICE, by ELIA W. PEATTIE, presents in the guise of fiction certain aspects of the current feminist movement, and seemingly undertakes to reconcile for the rebellious woman her own revolt from the claims of love, marriage, and maternity. The heroine of the tale comes of a family in which the patriarchate is still an unshaken tyranny such as can hardly be matched in American experience, and her rebellion separates her from an impossible father. After that she is shown against the background of active life in Chicago, and in contact with various types of women—the intellectual woman who joyfully accepts marriage and motherhood, but attempts to subordinate the domestic side to her husband's professional needs, the purely hedonistic girl who instinctively yields at the first temptation although it involves the ruin of a home and the wrecking of a man's career, and the professional woman who throws away ambition in order to make a home for husband and children. Kate Barrington is not quite like any of the women with whom she is thrown, and her problem is to reconcile her demand for the right to live her own life and seek her own ambition with her marriage to a strong and masterful man.

This little book is genuinely interesting throughout, though the tract sometimes gets the upper hand of dramatic truth. What the author seems to ignore is the crucial truth that not one woman in a thousand can have a professional career and also a well-conducted home, and that, in the ordinary give and take and compromise of life, she should give up either the one or the other. (Boston and New York: Houghton Mifflin Company, $1.35 net.)

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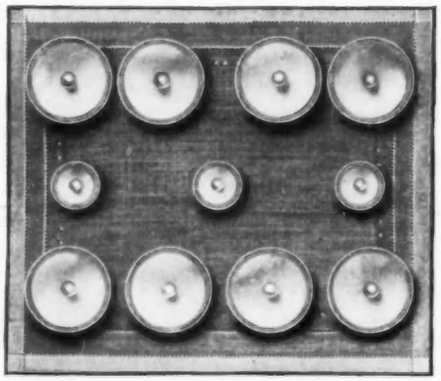

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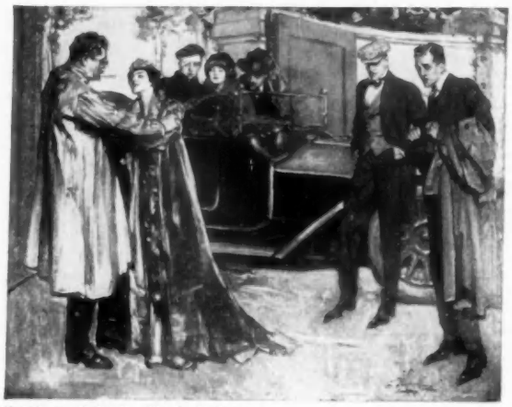
WHAT THEY READ

(Continued from page 94)

THE SULTANA, by HENRY C. ROWLAND, is an exceedingly ingenious, sensational, and amusing tale of love, robbery, motor cars, and mixed humanity, done with speed, precision, and vigor. The true hero of the tangled affair is an American doctor, traveling in France with a rich, but somewhat silly, American friend. A few of the other dramatis personæ are a beautiful and wilful American girl, an unworthy Russian whom she seems bent upon marrying, a gruff but kindly old French baron, his charming daughter, his ass of a son, a Franco-American artist-lapidary, a few assorted chauffeurs, and one or two genuine bandits. The wild whirl of events has for center the theft of a magnificent diamond tiara, called "The Sultana," which the young artist-lapidary is carrying by motor car to the bride elect as a wedding present. Probability and a few other things are cast to the wind by Mr. Rowland in the manufacture of his romance, but if that is the kind of story you like, don't begin it near midnight on the eve of a busy day. Mr. A. B. Wenzell contributes four illustrations of the kind that have made him famous. (New York: Dodd, Mead and Company, $1.25 net.)



Courtesy of Dodd, Mead & Company

An ingenuous, sensational, amusing tale of love, robbery, and motor cars is "The Sultana"

THE FORESTER'S DAUGHTER, by HAMLIN GARLAND, as the author admits in his pleasant and confidential preface, has a title suggesting a German romance of two generations ago, and romance the story is, although Mr. Garland confesses that he had intended it to be something else. He owns that the hand-grasp of a western girl gave him the hint for his heroine, and she is much nearer a genuine creation than are most of the young ladies taken out of Colorado and put into novels for the entertainment of the effete east. Indeed, Mr. Garland shows a renewal of youth in this story. Robert W. Smith's illustrations are effective. (New York: Harper and Brothers, $1.25 net.)

BOOKS RECEIVED

"The Hat Shop," by Mrs. C. S. Peel, deserves cheerful recognition as a clever idea well carried out; to see a shop from both sides of the counter is both instructive and amusing. (New York: John Lane Company, $1.25 net.)

"The Strong Heart," by A. R. Goring-Thomas, declares itself in its subtitle as "The Story of a Lady," and the character of the youthful heroine justifies this announcement. The author writes with a practised hand, and is especially strong in dialogue. (New York: John Lane Company, $1.25 net.)

"The Toe, and Other Tales," by Alexander Harvey, comes with a commendation from Mr. George Sylvester Viereck, declaring Mr. Harvey to be "America's greatest writer of short stories," an opinion it were profitless and perhaps invidious to discuss. Mr. Harvey's gift, as exemplified by this volume, is far from contemptible. His use of modern science is deft and effective. (New York: Mitchell Kennerley, $1.25 net.)

"Burbury Stoke," by William John Hopkins, is the kind of quiet good story that New Englanders have the habit of writing, and not only New Englanders but even other folk have the habit of reading and enjoying. It is a seashore tale told in the first person with a great deal of unobtrusive humor, and much good dialogue between a group of refined, agreeable folk that any properly constituted human being would like to know. (Boston and New York: Houghton Mifflin and Company, $1.25 net.)

"When William Came," by H. H. Munro ("Saki"), is, as its subtitle indicates, "a story of London under the Hohenzollerns." Mr. Munro's audacious extravaganza is written with the apparent intent of perpetuating the German chills and extending the epidemic from a part to the whole of the British nation. (New York: John Lane Company, $1.25 net.)

"The Treasure," by Kathleen Norris, whose first story, "Mother," won instant recognition, shows the author in a new mood. This time the mother of the tale is a social conservative who can not understand the new ideas. She is with difficulty prevented time and again from dismissing the "Treasure," a competent maid-of-all-work obtained at a school of instruction for such, and she is utterly horrified to learn that her daughter has proposed to a rich youth and been accepted. The little tale is told with truth and humor, but lacks the sincerity that gave "Mother" its authenticity and charm. (New York: The Macmillan Company, $1 net.)

"The Rocks of Valpré," by Ethel M. Dell, deserves to be read if only for the character of Bertrand, a French army officer capable of an idyllic love which began when the object of his affections was a charming girl on the edge of womanhood, and persisted with perfect purity after she had become a wife. (New York: G. P. Putnam's Sons, $1.35 net.)

"Money," by William A. Scott, Ph.D., LL.D., professor of political economy in the University of Wisconsin, presents untechnically the orthodox theory of money. (Chicago: A. C. McClurg and Company, 50 cents net.)

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ON HER DRESSING-TABLE

A New Dainty Sort and Condition of Powder, a New-old Hair-brush, and an Old Buffer with New Skin

A RUBBER cushion hair-brush which in England has stood the test of twenty-five years of popularity, has suffered in America by being reproduced in a cheaper form; but now a well-known importer of toilet specialties has taken over the agency for this brush, and what the discriminating women and wise coiffeurs of London and Paris are using can also be obtained by Americans.

For the country house: a watch-stand which carries its own electric bulb and battery

Because of the rubber cushion into which the durable, Indian hog bristles are inserted, a springy action is obtained which is not possible with the ordinary hair-brush—an action which causes the bristles to reach the scalp and stimulate the circulation. The use of this vitalizing hair-brush, which makes tangles disappear as if by magic, together with a good English bristle brush to give sheen to the hair, will do much to keep a woman's "crowning worry" in healthy, nay beautiful, condition. Not enough attention is paid to the kind and quality of one's brushes, yet no self-respecting dressing-table drawer should be without two or three.

These brushes, made with mahogany colored, wooden backs, and with white or black bristles, cost from $1 to $3 each. For those who would match ivory toilet-sets, these brushes come with French ivory backs and white bristles, at the price of $3 apiece. Care should be taken not to soak the rubber cushion brush in water, as it is bad for the rubber and loosens the bristles. With the higher priced brushes is included a cleaner, which consists of a single row of bristles set in a wooden top. With this the brush can be thoroughly cleaned. The tiny hole at the top of the brush must be plugged when the brush is washed.

THE LATEST BOX FOR THE LATEST POWDER

The latest box to hold one of the latest powders—mauve or ocher—made by a rue de la Paix perfumer and designer of many novelties, is shown in the middle of this page. The loose powder fills the bottom of the clear, glass jar and the cover is surmounted by a colored glass apple. What looks like a mob-cap frill is a silk bag with a powder-puff inside. Thus the puff and the powder are conveniently together, or the puff may be saturated with the powder, then drawn up with the draw strings, and dropped in a handbag. Filled with either mauve or ocher powder, this French novelty costs $9.50.

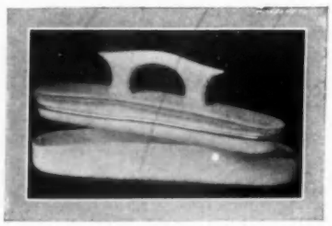
A French perfumer, the excellence of whose preparations might deserve the word "famous," has packed the essential ones into a little box, measuring 6½ inches long by 3½ inches wide, to tuck in a dressing-case for the week-end visit. In the box are found little bags of the *sachet de beauté* to drop in the bath water; a tiny jar of cold-cream; the face powder (the tint preferred should be stated when the box is ordered); a little cake of soap; small bottles containing, respectively, liquid rouge, a rejuvenating milk for external use, and liquid dentrifice, and pads of antiseptic cotton with which to apply the preparations. Astonishingly complete is this case, and gratifyingly compact; $2.

Topped not by an apple of discord but by a harmless glass apple is this modern encouragement to vanity

THE CULT OF IVORY

Two additions to the growing family of ivory toilet articles are shown, one at the top and one at the bottom of this page, and both are primarily useful. Nothing soils so quickly as the dust-catching chamois buffer and yet because the chamois is usually a part of the buffer itself the evil day when it must be renewed is put off far too long. By the device shown at the bottom of this page, however, the chamois can be changed in a few minutes. When the chamois skin is dirty the nickel rod may be slipped off the buffer and the skin turned over on the other side. When that side, too, is dirty, a new skin can be quickly cut and fitted over the pad, and the rod will always hold it securely in place. Price, $1.35.

The photograph at the top of the page is of an imitation ivory watch-stand. The box contains the electric battery and the bulb shown detached from the candlestick. Complete, with battery, and a shade of silk and crystal it is $5; or in green leather with a silk shade, it is $4.95.



The chamois skin may be changed easily by the owner of this buffer

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]

THE CHARM OF THE LUXURIOUS EAST

IS IMPARTED BY

LAZELL'S

MASSATTA TOILET WATER

A DELICATE SUGGESTION OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

SEND US TEN 2-CENT STAMPS to cover cost of mailing, and we will send you free a cake of Massatta Soap, a week-end package of Massatta Talcum Powder and a small bottle of Massatta Toilet Water.

LAZELL, Perfumer, New York

"Mum"

neutralizes all odors of perspiration.

Its use after the bath ensures continued freshness of body and clothing, and makes possible the full charm of summer daintiness.

Gives one a sense of personal cleanliness.

Unscented—harmless—as easy to use as to say.

25c at drug- and department-stores

"Mum" Mfg Co 1106 Chestnut St Philadelphia

Summer Footwear

Established Over 30 Years

Afternoon walking slippers of patent leather and dull kid in combination with gray, champagne and brown cloths and suede.

Frank Brothers

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Exhibit Shops: Chicago, 724 So. Michigan Avenue. Pittsburg, Jenkins Arcade. New Haven, 982 Chapel Street.

We have no agencies—Our shoes are sold only in our own shops.

BOHN SANITOR KITCHEN TABLE

Makes Housekeeping A Pleasure

THE top is one solid piece of snow-white porcelain enameled steel, smooth as a china dish, and as easy to clean.

The framework is of highly polished birch, natural finish, also white paint enamel finish, fitted with large drawer divided into three compartments and equipped with nickel-plated handle. Heat will not affect the porcelain, and owing to a heavy pad of Flaxlinum placed underneath the steel top, fragile dishes are less liable to breakage than when dropped on the ordinary wooden table. Every woman who takes pride in her kitchen should possess a BOHN SANITOR TABLE. List price, $12.50. If unable to procure this table of your local dealer, write us for discounts and booklet.

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Makers of the famous Bohn Syphon Refrigerators.

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the most appropriate wedding gift imaginable, at such a reasonable cost.

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Only hotel occupying an entire city block, Vanderbilt and Madison Avs., 43d and 44th Sts., adjoining Grand Central Terminal
1000 rooms; 950 with bath—Room rates from $2.50 per day. Suites from 2 to 15 rooms for permanent occupancy. Large and small ball, banquet and dining salons and suites specially arranged for public or private functions.
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My perfectly blended, delightfully mild and soothing Turkish Cigarettes, carefully packed and neatly boxed. If you send me a dollar bill I will mail to any address in plain wrapper, a box of fifty, fresh and specially selected. Six boxes for five dollars.

ALEXANDER BROWN
Dept. C. 116 East 28th Street, New York

DINING WISELY—NOT TOO WELL

Hail to the Woman at Whose Table Conversation Triumphs over Courses and Food Is but the Stimulus of Wit

IT IS indeed a loss to the world that Señor Zanoni, that wonderful Rosicrucian Bulwer-Lytton tells us about, stepped out of the novel without writing his memoirs. What a cook-book that man might have written! Fancy having lived resolutely in society for thousands of years; very likely he supped *en famille* with Mrs. Rachel, and tasted that mess of pottage—was it *potage Mongol*, I wonder?—which cost hungry Esau his birthright. Lucullus must often have had a man of his experience to the house, and have benefited by his advice; probably he was present when Bearnaise invented his immortal cream sauce, and was also in the secret of that horrible entrée which Queen Media "made out of her own head," and which disagreed so abominably with her household. "Dine with that woman!" he would cry out in his memoirs if he had written them, "Why, she poisoned her whole family, sir—poisoned 'em with her infernal made dishes!"

MINUS A HISTORIAN

Dinner, however, has never had its historian. That great work, "The History of the Dinner Table," has yet to be written. Think what a knowledge of society, of lost culinary arts, of costumes and manners, of the clever bons mots of long forgotten banquets, and of celebrated men and women who have dined and flirted and danced off into limbo, such a book would reveal! What an intimate portrait of the great world at its ease, idle, and merry, and careless, it would give!

But though this work is yet to be composed, the noble tradition of our ancestors is with us, and dinner is our supreme effort. The Greeks and Romans crowned their heroes with a chaplet; but we have always presented our great men with a napkin. Yet, candidly, as one experienced diner-out to another, and despite a whole literature of cook-books and hotel *carte-du-jours*, and a world of domestic science classes, how many people have caught the secret, mastered the fine trick? Why do we come away from Mrs. Gray's dinner-party amused, buoyant, benevolent, and leave Mrs. Brown's stupid and sardonic?

DINNERS AS BIOGRAPHIES

I do not know what happens at the Colony Club, but I do know how men gossip and criticise in the privacy of their clubs, and I understand the look of terror or delight on each manly countenance when somebody comes out of the telephone-booth and inquires—"Who can dine with Sally Blanque to-night? She's short a man." I know also how a woman of to-day achieves a circle, a serviceable, loyal band of knights who will come when she whistles, run her errands, fight her battles, lunch with her babies, be nice to her women friends, and throw over anybody on earth at her request; she contrives for them those "nice little dinners." Therefore, though I am not a *cordon bleu*, and can not tell any one how to cook a dinner, I have been a humble disciple of St. Boniface for more years than I care to count, and can bear witness to the rise and fall of many dinner-givers.

To the social philosopher, indeed, dinners become a kind of biography, and one has only to recall a series of such entertainments to account for the elevation of many a worthy family to a position of the first fashion, and for the marriage of their daughters into the peerage. There are, for instance, the Joneses. They have become almost like royalty; an invitation to their house is a command and people boast of knowing them by sight, yet we can all remember when they lived in a chocolate colored house in lower Fifth Avenue, with a drawing-room done in rosewood and blue brocade, and gave seventeen-course dinners with the entrées sent in, and served California champagne. In those days the minister's wife sat at Mr. Jones's right at the table and, taken all in all, a more hopeless family one couldn't conceive of. Then Kibby, that epicure of epicures, kindly took them up. What the polite world owes to that man will never be known! The greasy courses were swept off, the neatest, hottest little surprises were invented, and guests came away thinking perhaps—just perhaps—one more course might have been added. Presently, well-known men and, afterwards, well-known women, appeared at their table, and the girls learned to begin their notes, "Mamma says, can't you ——," and look at the Joneses now, I say; see them in Newport, in London, in Paris! The youngest girl, the one who married Lord Brierfield, nodded to me at the last Court, and I felt honored, positively honored. If she hadn't learned to give dinners, that very woman would now be heading charity bazaars and married to a rank outsider. It was a narrow escape.

DIVIDED DINNER-PARTIES

It is a fact that the art of dinner-giving has improved amazingly in the last score of years, and except at those abysmal banquets where the guests still, I am told, gorge and speechify, we eat less and drink less, and the talk is better than of yore. To be packed with twenty people around a great table, in a stuffy, over-lighted room, fed to repletion with rich food and heating wines, and then to be asked to thank the hostess for a "delightful dinner," is happily no longer the fashion.

Society is more delicate in its tastes, and dancing has proved a real blessing in breaking up those heavy, stupid, pompous, extravagant orgies of the nineties. One dines out now to enjoy an hour or so of pleasant conversation amid congenial surroundings with a more or less worldly person of the opposite sex, and with the food prepared to stimulate rather than to clog the appetite. I think the modern fashion, learned, doubtless, from our habit of dining in hotels, of dividing up a large dinner-party into intimate groups at small tables, is a great advance both in the comfort and elegance of modern dining. It has silenced the shouted explosions of acquaintances seated opposite, the disturbing hum of general chatter, and those awful sudden stillnesses which sent the pretty compliment or bonne bouche, intended "for her," booming out for all to hear.

THE PLAIN WOMAN'S "METIER"

It is a pleasing provision of Providence that each season of life has its appropriate pleasures and opportunities, and that when we are too old to enjoy dances, we are in our meridian as

(*Continued on page* 104)

When *you* serve iced tea this Summer—

—you can make it *look* as delicious as it tastes if you serve it in Heisey's Glassware.

HEISEY'S GLASSWARE

is so artistic in design, so clear and sparkling, that it adds an unusual charm to the serving of even the simplest refreshments.

Dealers everywhere have the set shown above, with as many glasses as you wish, and other equally attractive designs at a cost so moderate that it will surprise you.

See that this mark is on all the glassware you buy. It means high quality without high price. Send for illustrated booklet, "Table Glass and How to Use It." See how wide a choice you have in beautiful designs for summer table service.

A. H. HEISEY & CO.
Dept. 40 Newark, Ohio
ON EVERY PIECE

Why Buy Expensive Shoes

And straightway make them look ordinary by the use of cheap shoe "polishes."

Smart shoes always look smart if they receive an occasional application of just the smallest quantity of "The World's Best"

MELTONIAN CREAM
for BLACK shoes
LUTETIAN CREAM
for TAN shoes

Popular in London for 60 years because they will not dry and crack the leather as will inferior dressings, but soften and preserve it while maintaining a rich, soft lustre. NOT IN ANY WAY LIKE ORDINARY POLISHES. At the better class Shops and Department Stores. We will be glad to send you the name of a dealer in your city.

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CHINESE CURIO CO

Porcelains and Potteries of Various Periods
Oriental Art Jewelry.
Old Chinese Embroideries and Antique Rugs

One-Third of all Women who pass their thirtieth year

develop baggy flesh under the chin, which soon becomes most disfiguring. It would seem that this great number either do not know that this disfiguring condition is preventable, or else that they do not realize how it mars their entire countenance, taking away its youth and grace.

Those who would take steps to PREVENT, or who must take steps to CORRECT, will be interested to know that a very successful treatment for the prevention and eradication of "double" chin, or any looseness or flabbiness whatsoever about the face and neck, is administered by adepts at Elizabeth Arden's Salon D'Oro, at 509 Fifth Ave., New York City.

Single Treatments are $2.00 each, but there is a reduction for course treatments. Those who cannot visit the Salon are invited to write for particulars regarding HOME TREATMENT for "Double" Chin.

This Summer you will often need the VENETIAN Preparations

the possession and correct employment of which will nullify the burning, darkening, drying influence of the hottest summer sun. Each of the following freshening Preparations has its own definite function:

ARDENA SKIN-TONIC, a matchless astringent for loose skin and puffiness: protects the skin against climatic changes. 75c, $1.50, $3.

VENETIAN CLEANSING CREAM, a sanitary and thorough cleanser for the skin. 50c, $1, $2.

VENETIAN PORE CREAM, closes and purifies enlarged pores: makes the coarsest skin smooth and fine. $1 per jar.

VENETIAN LILLE LOTION, liquid powder possessing asceptic qualities: perfect protection against wind and sun: a beautiful finish for evening. Flesh, Cream and White, $1, $2.

VENETIAN BLEACHINE CREAM, wonderful for dark neck lines, hollows under the eyes and other blemishes. Jar, $1.

Pink-Japanned Metal Box, Filled, For Week End Use, $3.

Containing: Ardena Skin-Tonic, Venetian Cleansing Cream, Venetian Velva Cream, Venetian Pore Cream; also samples of Venetian Rose Color, Venetian Muscle Oil, Venetian Flower Powder, Venetian Lille Lotion.

Free Book describes many other important preparations. Write for it.

Everything Sent by Mail on Receipt of Cheque. Please include Postage.

Elizabeth Arden

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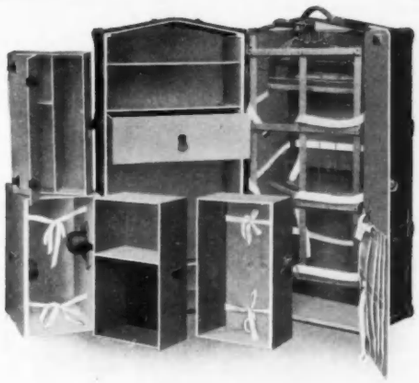
Preparations for Sale also at STERN BROTHERS, N. Y.



TRUNK TROUBLES TERMINATED

Many a trip is nearly spoiled and a traveler's pleasure largely dissipated by carrying dainty garments and costly necessities in an ordinary trunk. These unfortunate experiences need never occur again.

From the moment one's garments are placed on the hangers, and other articles packed in the drawers of the PARKHURST WARDROBE TRUNK, there is a feeling of quiet satisfaction in knowing that they will unpack in perfect condition.

As pioneers in the trunk industry, we designed and patented many of the most important improvements in trunks, and the

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is the acme of trunk perfection, because it embodies all these exclusive features.

We are often told by delighted users that the PARKHURST WARDROBE TRUNK is indeed the only trunk that fully satisfies travelers on either a week-end trip or a tour of the world.

A SPECIAL REQUEST

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Their Majesties Jeweller, Silversmith & Dressing Case Manufacturer.

Excessive Perspiration

What causes it—how to correct it

That profuse perspiration which so often ruins lovely gowns, and is always embarrassing, is a condition easily corrected once you understand its cause.

Profuse perspiration is natural and healthy when it covers the entire body, as after vigorous exercise.

When, however, this condition is confined to certain parts of the body, as the arm pits, palms of hands, feet, etc., it is usually due to nervous over-stimulation of the sweat glands. Even very healthy persons may be troubled with this local condition.

In such cases you can, by proper local treatment, easily and harmlessly relieve this condition without affecting the natural, healthy perspiration of the body.

To meet this need for local treatment, ODO-RO-NO, the toilet water for excessive perspiration, was formulated.

Its action is mild, but immediately effective. It is unscented, but pleasant to use and harmless. It regulates the profuse perspiration and destroys all odor, leaving the part to which it is applied daintily clean, odorless and dry. Dress shields become unnecessary.

Get ODO-RO-NO to-day and you will get complete relief from the troubles and embarrassment of excessive perspiration. 25c and 50c bottles at all drug and department stores, or direct from us, prepaid.

Write for Sample

Send 6c in stamps and your dealer's name and we will send you a sample bottle of THE ODO-RO-ODO-RO-NO by return mail. NO CO., 401 Blair Ave., Cincinnati, Ohio.

Odo-ro-no The Toilet Water for Excessive Perspiration

Military "Mess" in FRANCE

Modern musketeers throughout Paris and its environs, whether at Compiegne, Fontainebleau or the big "Rendezvous de Chasse," or in the Provinces of France, conspicuously prefer amongst the "thousand and one" appetizers, the ever famous international seasoner

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SAUCE
THE ORIGINAL WORCESTERSHIRE

Sold by Grocers in Every Clime

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Chocolates

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French Pastries
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MAILLARD'S Candies are famous all over the world—a testimony in itself to the indisputable pre-eminence and superiority of the Maillard products. This world-wide popularity reflects, too, the purity, quality and distinction in candies which for sixty years has been synonymous with the name Maillard.

Maillard Candies packed in French Bonbonnieres (Exclusive Importation) or Fancy Boxes to order, and, when requested, made ready for safe delivery to all parts of the world.

Maillard

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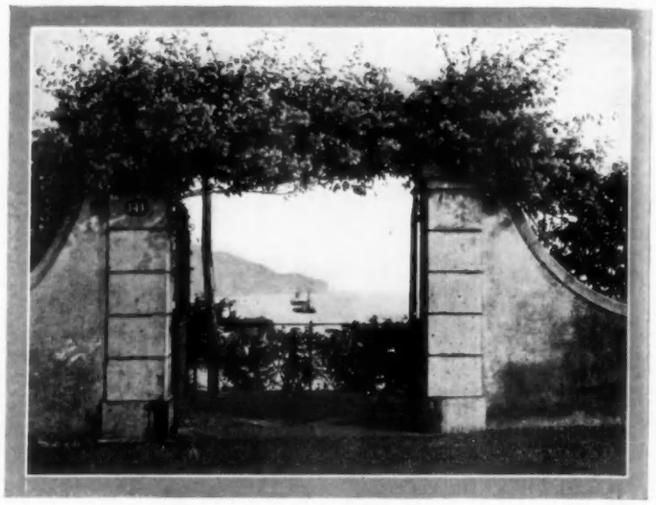

Every stone gateway weighted with roses is a frame for a marine nature study

HANGING GARDENS

(*Continued from page* 46)

In laying out the flower-beds one must be constantly on guard to resist the temptation to arrange them in gently sloping lines as garden-plots are laid out at home. To every intimation of the American owner of a Riviera garden that this form of landscape architecture is desired the experienced Saracen gardener repeats and repeats and repeats the warning, "*Il faut faire toujours les petits escaliers, parce que*——." In spite of this, however, the inexperienced one is wont to persist in laying out some long, familiarly sloping beds. Then the first rain of autumn, which probably comes after a four months' drought, sweeps down in a raging torrent, washes away a good part of the dearly bought soil, and scatters the pebbles, the cost of which, by the time they had been passed through graded sieves and assorted, has some remote connection with the price of pearls. When the downpour ceases the gardener is obliged laboriously to salvage the dear soil from among the underbrush and pack it home again, a bucketful at a time; then he must go pearl-fishing down the tiny, new-worn ravines for the prized pebbles.

SHOWING AN AMERICAN

In this way an American is soon convinced that the *petits escaliers* are a part of mountain gardening, and has the entire garden-plot made into a series of terraces which usually vary in width from some few feet to many yards, and in height, from a few inches to several feet, according to the exigencies of the ground. The precious pebbles as well as the soil are protected by the terraces, and consequently the next time the rain descends upon the garden it is not washed away entirely, even though in spite of all care and forethought there is much leakage of good material. In fact, after the heavy rainfalls one perforce asks permission of the neighbors below to search for bits of one's garden in their back yards, and to bring the truants upstairs once more.

As for the Riviera flowers themselves they are as cosmopolitan as are Riviera visitors. There are plants and flowers from every corner of the globe; subtropical vegetation flourishes and is so grateful for what is done for it that it arrives at a greater degree of perfection even than in its native climate. There seems to be some peculiar combination of sea and mountain climate and cloudless sky that produces wonderful results.

Of course, as in all other gardening countries there are certain plants that are conventional, expected attributes of the garden; varieties that no self-respecting local gathering of plants would be without. First on this list are palms. For myself, I must confess that I am not over enthusiastic about these much admired but unsympathetic trees. Their dagger-like leaves seem always at war with the soft effect of the foliage as a whole; but one must have some respect for the feelings of a garden, as an absence of palms would certainly lay a Riviera garden liable to the scorn of the neighboring flower-plots. A good way to have and yet to dispose of the inevitable palms is to mass them at one end of the garden against, perhaps, a wall of shaggy rock, to which they seem almost akin.

THE RIVIERA PALMS

The Riviera palms were imported originally, of course, but now they grow readily enough and in dozens of varieties, even including the tall, slim date-palm of the desert, though its fruit will not ripen. There are special Riviera gardens of world-wide botanical reputation that make a business of growing palms, and their price, which, of course, depends upon their size and variety, ranges from a few dollars for the pot-plant size up to two and three hundred dollars, and even more, for the full grown trees. For a fine specimen of the rare and beautiful silver-leaved palm as much as one thousand dollars has been paid. It must not be assumed that because palms are desert bred they scorn water. On the contrary they are the thirstiest inhabitants of a Riviera garden.

THE "CACTUS RUN"

Besides palms these gardens usually boast quantities of giant aloes and agaves which run the gamut of greens from pale gray-greens to somber blue-greens, and send up either candelabra-like blooms from ten to twenty feet in the air, or serried phalanxes of spear-shaped, blazing red blossoms. There are yuccas, also, crowned with pyramids of white flowers, and many of the big family of dracontium are to be seen.

There is often a sort of cactus run, a bit of a rockery planted over with a curious species of cacti, the growth of which would surprise its relatives at home. Cacti that wear long, white beards

(*Continued on page* 104)

The Care of Your Skin at Night

The most important moment for your skin is the last one before you turn out your light.

You have before you then several hours of complete relaxation when the skin can, if properly cared for, recover from the heavy strain of hours in the sun and wind.

Put a little of **Mary Grey Cleansing Cream** on a piece of absorbent cotton dipped in **Mary Grey Skin Tonic** and go over the face and neck with this pad until it is thoroughly clean. Soap and water will not clean your skin; this Cleansing Cream penetrates into the deepest recesses of the pores, freeing them of all impurities. $3.00, $1.50 and 75 cents a jar.

Mary Grey Skin Tonic counteracts the too softening effects of cold cream, it tightens and tones up the tissues and stimulates a healthy circulation. $5.00, $2.00 and 75 cents a bottle.

When the face is thoroughly dried apply a little of **Mary Grey Skin Food** patting it in gently and letting a little remain on during the night to feed the wasted tissues and prevent the tiny lines that come from a dry skin. $3.00 $1.50 and 75 cents a jar.

These three preparations used constantly during the summer will keep your skin in perfect condition and prevent the harm that would otherwise result from too constant exposure.

Mary Grey Face Treatments by Scientific Patting $2.50 each or $10.00 for course of six.

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MARY GREY

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Between the Ritz and Fifth Avenue

J & J SLATER

The Dieppe Walking Slipper

Patent leather and black silk cloth brocade.
Patent leather and gray ooze.
Price $7.50

Patent leather and gold brocade.
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Patent leather and white calf.
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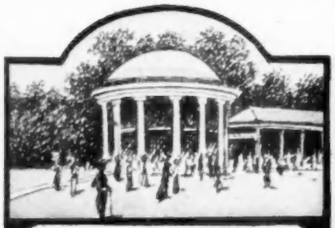

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If you want to know true distinction in a glove, put on a "Niagara Maid" Silk Glove. There is just that extra delicacy in the "feel" of their pure silk, that final touch of shapeliness in the fit, that distinctive beauty in the weave.

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Big Girls and Boys,
Little Girls and Boys.
What good is your correct dress if your hands are not manicured?

To manicure your finger nails you must have good tools,—the kind we make and stamp with our F. B. trademark or our name, FORQUIGNON.

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The most essential instrument in manicuring, the scissors, and it should be an F. B. "NEEDLEPOINT" CUTICLE SCISSORS, because our scissors are correctly made.

Be careful, Be sure it is stamped with our F. B. trademark, and the word, "NEEDLEPOINT." Some dealers have a scissors stamped with a word that looks like "NEEDLEPOINT," of inferior quality.

Ours costs $1.00 each.

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This outfit will be sent to you, free of all post charges, upon receipt of $2.50, and if you are not entirely satisfied, we will gladly refund you the amount of your remittance.

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We pay all delivering charges.
Let us hear from you. We will send you information about the care of your finger nails free of charge.

Emile Forquignon Co.
108 Lafayette St., New York

MADE BY FORQUIGNON

HANGING GARDENS

(*Continued from page* 102)

they are, and some of them have spiny, sprangling fingers tipped by multicolored blooms, while others resemble green, Doric columns. The cacti proper are usually surrounded by a hedge of the decorative Barbary fig, what we know as prickly pear.

Much of the charm of a Riviera hanging garden lies in its quality of unconventionality, and the whole secret of this is in using both utilitarian and ornamental plants for the common end of harmony in form and color. Toward this end the burnished foliage of orange trees, with the small, flat mandarin oranges of the Riviera hanging like gold pieces among the leaves, is contrasted with the livelier green of the lemon trees, the fruit of which sometimes grows to such a size that the slender branches must be upheld by forked sticks. The strongly marked eucalyptus boughs mingle with the gold of the mimosas, and lacy acacias blend with the hoary heads of the ancient olive trees, their twisted trunks time-stained to purple black.

SPLASHES OF PURPLE AND MAUVE

Most Riviera gardens scorn the stiff flower-beds which remind one of old-fashioned crazy-quilts, and give their flowers the individuality of free play; anemones are spotted about, their long stems quivering like jeweled antennæ; Renoncules of the emerald hearts glow from sunny corners like splashes of color from a cubist's palette, and cyclamen in all shades of mauve and purple is distributed about in shady nooks. Perhaps one sunny terrace is reserved for the carnation, which might almost be named as the flower par excellence of the Riviera garden, and another terrace may be devoted to marguerites, but irrespective of where they may be planted the perfume of violets is all over the garden. Riviera violets have enormous blossoms that push up with no false sense of modesty into royal blues and rich reds. In the shadowy tunnel of a pergola roses are wont to dispute for place with the purple splendor of the bougainvillea, the delicate blue plumbago, the jasmine, and the delicate tracery of the white-flowered clematis.

The pergola is usually built in the simple country fashion of square columns of irregular stones with rustic supports half hidden beneath a confusion of blossoms and dark masses of vine roses, not, perhaps, the scientifically perfected roses which have made France famous, but roses that may only be called Riviera roses, and that clamber about at their own sweet will and bloom the season round. Top-heavy, many petaled roses, some of them are, and there are also single roses, frail as pink butterflies, that tumble over themselves and over the hanging gardens, as out of a basket.

THE MISSING LINK

In the midst of this wealth of color and beauty one vaguely misses something and suddenly is conscious that it is grass-plots. Grass, it seems, is practically discounted in ornamental Riviera gardening. It is an expensive luxury anywhere on the coast, and especially in the hanging gardens, for the sun burns it out every summer, and she who would possess it must replant it and cherish it like a rare plant. Even when so coddled, it grows in a spindling, unsatisfactory way and is of a green as artificial as stage grass and entirely out of keeping with the coloring of the gardens themselves. However, one small bed of grass is always planted for the early spring bulbs to come up through, as no other setting is really fitted to them.

Taken all in all the hanging flower gardens of the Riviera are so truly exquisite that one can not but wonder if the ancient Saracen gardeners thereabouts, long, angular, with leaf-brown skin, and hair of the same tone, do really coax from the soil its best by their weird system of waiting until the full of the moon to plant certain things, and derive from the nightly dance of the fireflies some occult inspiration as to the proper time to irrigate.

BLANCHE MCMANUS

DINING WISELY—NOT TOO WELL

(*Continued from page* 100)

diners-out. But when you are good enough to ask me to dine, dear lady, please recollect that I am a man of certain age, and that I prefer not to eat my dinner in a flower shop, or in a glare of light. Am I getting bald, flabby, gray, angular? Do I wish to have a keen-eyed partner sit for ever so long and observe my calamity? I trow not. I prefer to cheat her into the belief that I am the possessor of immortal youth until the fiction ceases to be polite. Place me in a kindly glow that warms rather than irradiates, and I shall be at my ease, friendly, or cynical, or romantic, as I choose, and grateful for your cleverness.

Dinner, moreover, is the plain woman's *metier*, for we go to parties to admire, but to dinners to converse. Venus, herself, talking about her iron-master of a husband and her imp of a boy would be a horrid bore at a dinner-party. For preference, send . e in with a nice little woman of six and thirty, who is not too squeamish in her reserve, and with whom one can enjoy some conversation *intime*. I may be willing to take out that pretty Miss Smith for a turn or two around the room, as a compliment to her mamma, but I don't want to talk about skiing or pragmatism for an evening.

Of course, anybody with a competent cook can get up a satisfying menu, and so the fine art of giving dinners consists largely in getting the right people together and in keeping them interested. Divorce has complicated our social relations, and people new to the town, however experienced, should always have their guest list viséed. I remember attending a dinner once at which our hostess had actually, although innocently, invited three divorcées and their ex-husbands and set them all in vis-à-vis. Luckily, the contretemps appealed to the humor of the company, and a merrier party I never hope to meet.

In pairing off one's guests, it is wisest to send in together those who are acquainted but not intimate. In smaller towns, it is pleasantest to meet strangers, in large ones, acquaintances. I have an old and dear friend, but unfortunately we are supposed to be utterly inseparable. The result is that we are compelled to compare our invitations, or go through the horror of sitting out dinners together, night after night. Intimate friends sometimes have a secret to whisper, but a dinner is hardly the place they would choose for it, and though to drink to one's wife at a dinner is a pretty compliment, in general, friendship and matrimony cease at the drawing-room door, and until they bow themselves out again husbands and wives and friends and friends are merely ladies and gentlemen.

R. S.

Her Wedding Day

the crowning event in every woman's life—should impress her with the importance of skin care. Culture, personality, dress—all wield their influence; but more potent still is the subtle charm of a faultless skin and girlish complexion. Passing years will deal kindly with these best of Nature's gifts if the use of

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"The Kind That Keeps"

be made a daily habit, for youth and beauty linger where this perfect product is employed. Twenty-three years ago it was introduced to American women—it is still their favorite. It has stood the test of time—it has made good; give your skin and complexion the benefit of its rare qualities. In tubes and jars, 10c to $1.50.

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THE Blue Book will introduce to your garden the Breeder Tulips—their colors are wonderfully like the brocades of the French Empire.

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It is the recognized authority on all spring-flowering bulbs for American gardens.

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Sample Shoe Co.

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Also in White Buckskin . . . $4.50

Satin Pump in white, gray or black, turn sole, 2-inch Louis XV heel $3.50

Satin Slippers in all staple and new colors $3.00

Silk Hosiery in all shades to match our satin slippers, 95c. and $1.50.

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White Calf, Black Satin or Patent Coltskin, Ribbons attached. Spanish Cuban Heel.

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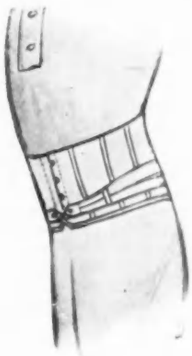
For Men



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Benefits the thin and stout alike.

Send hip measure, taken tight, with money order, check, or draft on New York.

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Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms. Price $1.50, in quart cans.

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Full fashioned, well finished, good wearing, all silk hose.

All silk hose wear about the same. Looks count most.

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$1 per pair
Sent on approval

We also have unusual imported kid gloves, English handkerchiefs, etc. Write for booklet.

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47 West 34th St., N. Y.

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Style No. 333
Grey Cotton Pongee, Price $3.50

A new La Mode suggestion

for your maid's Summer dress.

It is correct for Waitress, Parlor Maid and Ladies' Maid, and will harmonize with the daintiness of your Summer home.

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Those who are particular about their maid's appearance, buy La Mode

They are well made, correct in cut, and chic; may be had in different styles and materials

From $1.00 to $15.00

La Mode

This label is your guarantee for quality and is on the inside front of every waist.

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HAYS & GREEN
26-32 West 17th Street, New York

Write for illustrated folder, showing other models.

MOTOR NOTES

REFINEMENTS in door catches! Who would believe that so commonplace a piece of hardware as a door catch (not the handle of the lock, mind you, but the mere catch) would receive a considerable amount of attention from the automobile designers before it finds its place on the high-class car body? Probably not one in fifty motorists would realize that even the door fastening has been refined to a point in keeping with the other designs and attachments to be found on the modern car. For some time, however, at least two of the well-known automobile builders have been equipping the doors of their touring cars and limousines with a simple double catch that makes it doubly certain that the door will catch when it is hastily shut.

In order to prevent annoying and destructive rattling, the door of a motor car must be made to fit rather tightly, and any one who has toured considerably realizes how seldom the door will catch on the first "slam." Then, after the car is under way, the door is prone to fly open, to the annoyance of the occupants of the car. With the new double catch, however, the second notch is certain to hold the door closed if it should slip beyond the first lock, and thus the hinges and varnish of the door and body are protected, and the minds of the occupants of the car are set at rest.

SMALL CARS IN THE SELF-STARTER CLASS

Although the automatic engine starter is a part of the regular equipment of all high-grade cars, in but a few instances is it to be found on those which sell for less than one thousand dollars. The less-than-one-thousand-dollar-car, however, is often a woman's favorite, for its light weight and low wheel-base make it easy to handle, and also make it an ideal vehicle for shopping trips and other short excursions. Although the motor on such a car may not be especially difficult to crank by hand, the use of automatic starters on the larger cars will probably have "spoiled" the average woman for this sort of manual labor, and she will welcome the news that leading starter manufacturers are making equipment especially intended for attachment to some of the most popular, low-priced cars.

These starters are of the electric type, and may be operated from the driver's seat merely by pressing a button or throwing a switch. Practically all of the mechanism is concealed beneath the motor bonnet, and the general appearance of the car is not changed. Although the cost of such an attachment, installed, is slightly in excess of one hundred dollars, the enthusiasm with which they are being received by women indicates that this amount is considered to be a reasonable investment in order to place a small car in the self-starter class.

SLIP-COVERS

The custom of protecting furniture upholstery from the dust and sun of summer by slip-covers has extended to the automobile. These covers are made of a fine mohair or canvas, and serve not only to keep the upholstery free from the dust incident to a long tour, but protect it from undue wear as well. This latter is an important consideration if it is expected eventually to turn in the car in part payment for a new one or to dispose of it as a second-hand machine, as many cars are bought on appearance rather than on real merit. Slip-covers are a part of the regular equipment of many of the high-priced cars, but for any leading make of automobile not originally provided with them, well-fitting covers may be secured. These covers button neatly in place, and are designed to protect the front and tonneau seats, and the upholstery of the doors. The cost of this equipment for a medium-sized, five-passenger car is twenty-five dollars.

A WHITE GLOVE "CHARGE"

An electric must be recharged from every forty to eighty miles—according to the size and type of the battery and its condition—and the recharging operation consumes from eight to fifteen hours. Of course, the amount of mileage in a battery may be determined at a glance by reading the instruments located in front of the driver, so that the operator may have sufficient warning when the charge is low, and will not find herself far from home with exhausted cells. Although there are public garages that make a specialty of charging electric vehicles at a moderate cost, it is more satisfactory and economical to have this done in one's private garage, and complete switchboards and instruments whereby any kind of an electric lighting current may be transformed to one of the type suited for charging an electric vehicle may be obtained at a nominal cost; when the device is once installed, the operation is exceedingly simple. When the car is run into the garage, a wire is pushed into the socket under the battery box, then a switch is thrown, a knob turned, and the charging begins. It is not necessary for a woman driver even to remove her white gloves in order to charge a battery in this way. When the charging operation is completed, the current is automatically cut off at the switchboard, thus preventing the slightest waste of power.

MORE DETAILS, MORE REFINEMENTS

The extent to which refinement in the details of design may be carried out was well demonstrated at the recent New York Automobile Show. Several of the cars on exhibition were provided with sheets of metal that completely filled the spaces between the upper and lower halves of the front springs at the place where they project beyond the front axle. Most persons attribute this design to the desire for a "stream-line" appearance, and possibly to a desire to reduce the wind resistance. However, although it adds materially to the general appearance of the car, the primary purpose of the device is to serve as a "splasher" that will prevent the accumulation of mud and dust on the front of the car. These splashers not only keep this portion of the car looking clean, but serve to collect the mud that would otherwise be splashed on to the radiator, and which, by clogging the tiny cells through which the air is supposed to pass, would interfere very materially with the proper operation of the cooling system.

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Besides the pleasure of having your clothing carried as carefully as when draped in clothes closets or neatly laid away in dresser drawers, there is an additional feature found in Hartmann Trunks which the experienced traveler appreciates. It is their air of refinement.

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are aristocrats. The air of refinement found in these trunks and which is due to their fine finish in every detail of construction and design leaves one secure in the knowledge that his baggage equipment is correct—that it makes a favorable impression. There is a lot of comfort in that knowledge.

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My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman, and I *will send it to you free.* In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

Millions of people have seen in me a living demonstration of my unique system of health culture and body building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

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With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send 2-cent stamp for "The Body Beautiful" and Trial Plan to-day.

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Write for complimentary catalog, in which are listed over 50 models.

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Uniforms
for Nurses and Maids
450 Fifth Avenue at 40th Street
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Send for Catalog B.B.

WHISPERS *to the* GIRL WITH NOTHING *a* YEAR

ONE of the potent secrets of being well dressed on little money is to avoid everything that is in any sense conspicuous in color, material, or trimming. In the street one should wear one of a small range of dark colors: navy blue, black, dark brown, or stone gray. Suit materials of which one does not easily tire are gabardine and serge in one of the dark colors mentioned.

Most of the new suitings come in a fifty-four inch width, which, in view of the fact that the little short jackets require only a yard and a quarter, makes it possible to get an entire suit out of three yards. This sounds like a very small quantity of material for a suit, and so it is, yet it will usually be enough. As so little material is needed, with a good pattern a smart suit can be obtained for less than twenty dollars; this estimate includes payment for the services of a seamstress for four days at $2.50 a day. As much as $3.50 a yard can be paid for the material and the cost of the suit still kept within a moderate expenditure.

MODELING A FRENCH MODEL HAT

Many of the French model hats that are excellent for wear with suits are so simple that even the girl who need not consider cost begrudges the price she must pay for them. It takes a genius, however, to calculate the effect of just such simplicity, and that genius must harvest its reward.

But the clever woman can achieve the same results at small cost, if she makes her hats herself. For example, there is a popular model made of rather coarse, shiny braid in various bright colors, as well as in black, with little or no brim and a round, pot-like crown. Stuck through the straw on either side, Mercury fashion, are two quills which match the hat in color. This is all there is to the model save the attached tag which prices it at twenty dollars. Even if a couple of dollars apiece are allowed for good quills, the hat and the quills can be bought for well under eight dollars, and clever fingers can attain the right angle at which to adjust the whole.

Another extremely good tailored hat is in one of the new mannish shapes, low in the crown, and square on the edges. This shape, with the crown in grosgrain ribbon, and a tiny brace of iridescent Mercury wings in front, is very smart.

FABRIC GLOVES

As white gloves are worn almost exclusively with the tailored costume, gloves of washable fabrics should by all means be adopted by the girl who must keep down her cleaner's bills. Nor are the best quality fabric gloves substitutes to be descended to from necessity; they are worn by smart women both here and abroad. They wash better than either chamois or doeskin, and keep their good appearance indefinitely. For summer they are attractive in the Biarritz model with a strap at the wrist.

Many a time ideas may be gleaned from smart shops for little novelties which may be made at home. This is particularly true now that simplicity of trimming is so much affected by well-dressed women. For instance, what could be more charming, and at the same time quicker to contrive, than a white collar and cuff set like that on a street suit of navy blue, honeycomb cloth that is shown by a tailor who is a prime favorite of the moment? On the little jacket the Directoire collar of French organdy has no difficult stitch at its edge, but is doubled and finished with a seam, and an inch above the plain cuff of the long sleeve there is a two-inch double band of organdy which extends straight around the sleeve with a two-inch end left loose from the joining. This end is weighted by two crochet buttons that dangle from a cord. Such a set as this certainly gives a delightful freshness to a suit, and can be made by the most amateurish of needlewomen.

NOVELTIES THAT TELL

The new collars, if made at home, cost almost nothing, since there is absolutely no sort of trimming on the edge, and the plain ones of French organdy or handkerchief linen are far smarter than those of any sort of lace or fancy material. Excellent and very chic, also, are the vests and collars cut in one piece, and quite unadorned save for up and down tucks of two sizes on the vest. The fronts are fastened by means of crocheted button links passed through a buttonhole on each side. These novelties, as well as the separate collars and cuffs, are valuable to the girl who must be content with a small wardrobe, for they may be used either with jackets or one-piece gowns, and are also very practical for wear with a blouse of white or of colored taffeta. Attractive, however, as the collars are, one should not provide too many of them, for they are already worn a great deal, and by the end of the summer they will be disastrously in evidence. At the moment, nevertheless, they are desirable.

If but two pairs of slippers can be afforded, one pair should be of flesh colored satin and the other of bronze kid, as one or the other of these may be used appropriately with any costume of a wardrobe. Bronze, beaded slippers are very smart with certain black frocks, and are appropriate with a frock of any dark color. The satin ones in a real flesh shade may be purchased for $4 a pair, the bronze ones for $6.

A Page of Little Folk

A—Boys' Suit of white linene combined with blue chambray. Sizes 3 to 7 years.....$2.90
B—Children's Rompers of blue chambray. Sizes 2 to 6 years....95c
C—Little Girls' Princess Dress of white nainsook, hand-made, hand-embroidered. Sizes 6 months to 4 years.....$4.25
D—Little Girls' White Pique Coat, hand-made, hand-embroidered. Sizes 6 months to 2½ years.....$7.50
Little Girls' White Pique Hat, hand-made, hand-embroidered. Sizes 2 to 3 years.....$3.25
E—Little Girls' Dress in combination of white with pink or blue linen. Sizes 2 to 4 years.....$4.00
Little Girls' Sunbonnet of blue or pink chambray. Sizes 2 to 4 years.....85c
F—Little Girls' Dress of pink or blue chambray, with white waist. Sizes 2 to 4 years.....$2.65
G—Little Girls' Empire Dress of white nainsook, hand-made, hand-embroidered. Sizes 6 months to 4 years.....$3.50
H—Boys' Washable Suit, coat and knee trousers of oyster-white linen crash; vest of white repp. Sizes 4 to 8 years.....$5.00
Boys' Straw Hat. Sizes 6⅜ to 6⅞.....$1.50
I—Little Girls' Dress of sheer white lawn, trimmed with Valenciennes lace. Sizes 2 to 4 years.....$2.75
Little Girls' Hat of sheer white organdie, trimmed with Valenciennes lace, rosebud trimming, pale blue or pink ribbon. Sizes 2 to 4 years.....$4.00
J—Little Girls' Dress of blue-and-white or pink-and-white checked gingham, with waist of plain-colored chambray to match. Sizes 2 to 4 years.....$1.75
Little Girls' Hat of cotton poplin, in all-white or white with blue facing. Sizes 1 to 3 years.....85c
K—Boys' Middy Suit, consisting of blue linen blouse, one pair of middy trousers in white galatea and one pair of straight trousers (with cuff) in blue linen; black silk tie. Sizes 3 to 7 years.....$6.00
Boys' Naval Reserve Hat of white drill. Sizes 6⅝ to 7....75c

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"THINNING" *the* PARISIENNE

The First, Second and Third Degrees of Strenuous Treatment, and Then a Figure Fair and Most Divinely Thin

BETWEEN the tango and the fashion for tight, clinging gowns there has arisen a perfect rage for "being thin," and where a party of Parisiennes are gathered together around a tea-table one, and perhaps all three of these subjects, will be the topics of conversation. Tango, and thinness, and the correct frocks to go therewith!

New "doctors" and new methods for melting the too solid flesh spring into existence over night, and while in the past this esthetic side of the health question was left to the *institut de beauté*, women are now scurrying about to get real counsel from real physicians. Not even the best academic practitioner now considers it beneath his dignity to enter into discussion, and to give the benefit of his scientific knowledge, in answer to the universal demand for a slim figure. To be sure he dignifies his advice by a strictly medical examination, and he orders a diet or a system of baths with massage solely on the ground of health, but the intention, as well as the result, is to reduce the avoirdupois, to create a pleasing and youthful slimness.

A COMEDY OF ERROR

A pretty woman rushed wild-eyed into the W. K. Vanderbilt Hospital a few days ago in search of the latest method for getting thin. She was not too familiar with Paris, but she had heard of this smart little hospital founded by Mrs. Vanderbilt, and she naturally expected to find therein all the society women of *La Ville Lumière*. She did not know that the artistic little hospital in the rue Léonard de Vinci is entirely for the poor, a charity institution, and she found herself standing in the atrium surrounded by mothers with crying babes on their knees, while in rows all around the wall, filling every available chair, sat men and women, old and young, the miserable of humanity, all of a thinness that defied description.

A quiet woman in the garb of a trained nurse came forward with a questioning look on her grave face, and the visitor blushed and stammered that she was looking for a place to get thin. The nurse smiled, a young house physician who overheard the conversation could not suppress his amusement, and the lady herself, overcome by her blunder, burst out laughing. It is said that in the end she saw Dr. Gautier, and that he politely but diligently administered a rebuke to the effect that as a class the poor were infinitely more interesting than the rich could ever hope to be.

MOST DIVINELY THIN

As for my own experience in quest of slimness, it really began in the brilliantly lighted hall of—"Le Club des 20." This club of the twenty owes its existence to the modern Beau Brummel of Paris, M. André de Fouquières. It is a tango club, and the "20" are a group of young men who conceived the idea of forming a club in which they could tango with, well—with whomever they chose; there were to be no bores, no bad dancers, and, most important of all, no fat women.

Like unto the traditional loaves and fishes, the twenty multiplied, until at the time I received by inspiration there in the matter of thinness, there were four rows of tables all around the big square dancing floor in the middle, and the tables not already taken by guests and club members were marked "reserved." There were those who came to drink tea and chat, and those who came to tango, and they included some of the most beautiful and best-dressed young women of Paris.

As I was sipping my tea I noticed that every woman on the floor looked young, was beautifully gowned, danced to perfection, and—was thin. Presently, however, a woman came pirouetting by who of them all was the most beautiful and most divinely slim. Every eye was turned in her direction, and some one remarked that she sat every day at the same table here, and that hundreds of people came only for the pleasure of seeing the most classical figure of all Paris. She was svelte, indolent, *sans-souci;* she sat like a goddess, leaning slightly forward over the table, her hands stretched out before her, and she was thin, ah, so delightfully thin! My friends and I decided that we would not rest in peace another day until we, too, were thin; we felt inspired to emulate her thinness just as an artist is fired by any other kind of art.

We drew lots out of a hat then and there to decide which should go to which *institut de beauté* to test the merits of each, and we made an engagement to meet and compare notes a week later at the *thé dansant* in what was formerly merely a restaurant, but which, after the manner of almost all restaurants terrestrial, has been turned into an afternoon tango-tea place for the smart set.

IN PROCESS OF THINNING

I drew Orcier, the celebrated beauty doctor who has a shop in the Élysées quarter, and considered myself lucky, as for years he has had for his patrons the smartest society women of many nations, as well as noted actresses and singers whose business in life it is to keep thin.

When I arrived at Orcier's establishment I was put into a small cabinet heated by electricity; I laid my offending body down on a hard board, and watched the nurse shut me up in a long, tomb-like boiler. Electric bulbs were fixed in the concave structure like flaming planets in their courses; I counted them, and there were an even fifty. To be sure, my head, swathed in a wet towel, was safely outside, but I lay there sweltering, not daring to move for fear of kicking over a world on fire, while I kept my eyes on the nurse for fear she would go out of the room and leave me alone. A bell was set near me, but of what use was that? My hands and arms were packed up inside the machine! Ever and anon the nurse disappeared behind the cabinet, and I could hear her turning on more electricity.

When I had been under treatment for about half an hour, a fat and very cheerful face, the face of a man, peeped around the half-open door. It was Orcier himself, and in spite of my plea to be let out—to have the nurse take me out at once—he gave orders for ten more minutes of treatment.

I looked at a cool, dripping bathtub near by filled with beautiful water. It was so tempting, such an emblem of hope—but even this happy anticipation was nipped in the bud, for soon the nurse began pouring a dark liquid into the water—iodine! I had an iodine bath with big plaques of electricity stuck into each end of the tub. Perhaps this treatment lasted fifteen minutes, perhaps longer, perhaps not so long. Then,

(*Continued on page* 112)

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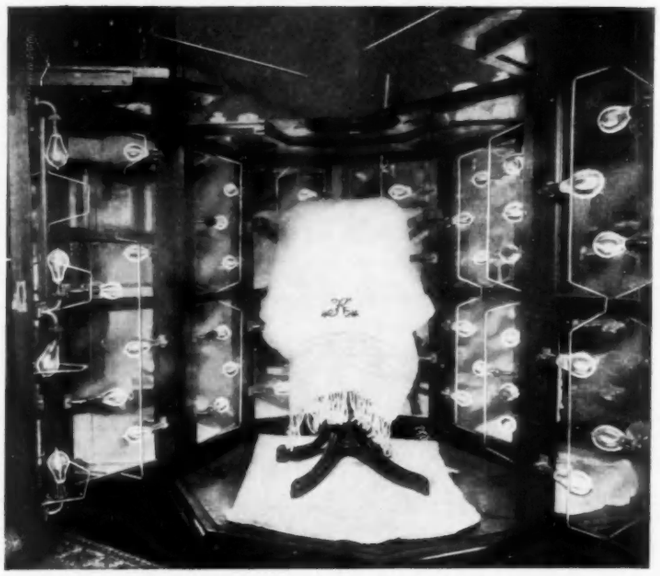

Here Dr. Rivière's patients sit as calmly as their temperaments will let them while the work of demolition goes on

"THINNING" *the* PARISIENNE

(*Continued from page* 110)

I was taken out, rubbed down as gently as though I were a prize-fighter resting between the rounds, my feet were powdered, and I was wrapped up in a bathrobe and allowed to repose for a few minutes on an electric couch with only a few dozen lamps burning under me.

SHORT-CIRCUITED EXPLANATIONS

I began to feel a certain sense of comfort and well-being, but my satisfaction was short-lived. Trained nurses have an exasperating way of short-circuiting their remarks, and if they would only condescend to explain a bit, it would give a patient a chance to prepare her mind for an imminent ordeal. But like the children of Israel I was led blindly along from one operation to another, and in less time than it takes to tell it, I was laid out on another board, a towel was stretched over my prostrate form, and the *masseuse* began to pursue her profession. I thought of asking politely to be excused and explaining that it would not make any difference with the *pourboire;* I thought of doing other things, but while my thoughts were in process of being thought the treatment was going right on.

Presently, however, I found myself sitting up in a fine peignoir before a large mirror in a beautiful room, with Orcier smiling upon me, while he massaged my face with some delicious cream, and lo, when he had finished, my skin was as smooth and fine and rosy as a baby's, and I began to peer with interest at the autographed photographs which covered the walls about me. Among them were photographs of Mme. Marguerite Carré, poor ill-fated Mlle. Lanthèlme, Mlle. Zambelli, *première danseuse* at the Opéra, Mme. Réjane, Mme. Emma Eames, Mary Garden, and many other celebrities, and as I went down the front steps after the battle was over I met Mlle. Cécile Sorel coming in.

JUSTIFYING THE MEANS

Orcier had ordered me back for the hot water treatment the next day, and in spite of my terrors I was so pleased with the result of the former treatment that I went. With this second day's treatment I had the massage first, and then I was braced against a banister of beaten brass and a strong stream of water was turned upon me—poor me! But in the end the treatment was over—all over.

When the following week I met my friends who had gone different ways in quest of thinness, it appeared that they had met with a similar fate to mine; the unpleasantnesses of the processes of thinning had been practically the same, and the results were alike gratifying. Dr. Bruno de Laborde, it seemed, had a system of plaques whereby he guaranteed to take the flesh off any given section of the body without in any way disturbing, for instance, the oval of the face or the rounded plumpness of the arms. His patient sat in a brass-plated electric chair with plaques of lead bound over her hips, bust, and back, while the work of demolition was carried on by a current. My friend professed that during this treatment she felt little if any inconvenience. This system of thinning is said to be excellent for reducing the fat around the heart or other internal organs, and, in fact, was perfected by a famous physician of Bordeaux for hospital patients who can not walk and who otherwise accumulate flesh which interferes with their cure.

THE GIFT OF THE GODS

The woman to whose lot it fell to investigate the establishment of the celebrated Dr. Rivière reported that it was a veritable arsenal of fixtures and apparatus, and that she was graciously permitted to choose what kind of punishment she preferred. She was offered a color bath without water and iodine, or with both, and she was invited to try any position, on any kind of a mechanical steed, with any kind of a gait. Dr. Rivière, however, is not at all a beauty doctor by profession. On the contrary, he has been recently decorated as *Officier de la Légion d'Honneur* for his valuable contributions to science, and among his many distinguished patients one of the first to come to his establishment was the late King Edward of England.

I must not forget to say that of the group of women who ventured forth upon the quest of thinness I myself accomplished the most telling result, or rather it was accomplished for me. However, as for myself, I have decided that beauty is a gift of the gods, and that beauty doctors are not gods!

N. E.

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SEE PAGE 135

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WHAT THEY SAY

THE passing of polygamy in Egypt and the gradual abandoning of the veil are but two signs of a new day that is dawning for women in that eastern land. A great movement for the education and consequent freedom of Moslem women is just now taking place there, and to further it there has been established in Cairo an aggressive society called the Women's Educational Union, composed of the wives of many of the European and native notables. This organization purposes to supplement the work of the government as well as that of the private schools for girls. This serious side of the life of Egypt is often unnoticed by traveling Americans who regard the country chiefly as a pleasure-ground.

THE FEMINIST APARTMENT-HOUSE

To-day there is a large class of women who are wage-earners, the majority through necessity, and some because of philanthropic interest, to all of whom the proposed establishment of a "Feminist Apartment-house" must be of vital interest. This apartment-house, it seems, is to be designed for women who, like their husbands, will be at work for most of the day. A trained staff of nurses and attendants will be engaged to care for all the children in the house, the cooking will be done in a large kitchen in the basement, and the meals will be served to tenants from electric service elevators. Even the mending will be done by trained workers regularly employed for that purpose, and the laundry will be scientifically managed. All of these things will be provided to the tenants at cost price.

The intellectual workers among women greatly need freedom from domestic responsibilities. No woman who has ever tried to settle down for a quiet morning of work, and has been inevitably interrupted time and time again with every conceivable sort of household problem, has not wished devoutly for a bit of the peace which passes understanding that his office boy secures for a man. So the feminist apartment-house, designed primarily for the benefit of married, professional women, though it may not be ideal, is heartily to be welcomed.

IMPROVING UPON ADAM AND EVE

Scientific management in the home is, indeed, one of the most interesting emanations of the efficiency cult that is upon us. Motion study applied to the kitchen is quite as fascinating as when applied to bricklaying, and quite as necessary, it would seem. If five motions can be substituted for fourteen in placing bricks, why not in washing dishes? There are possibilities here, we must admit. Methods of bricklaying had not changed much since the time of Pharaoh, until the efficiency experts took the matter up, and it seems equally certain that methods of housekeeping, subject to slight variations of time and place, are about what they were when Adam and Eve took stock of their garden produce. It is time, therefore, for a change, and the change is even now upon us. This should be a matter of vital interest, not only to the ninety per cent. of the women in this country who do their own work, but also to the remaining ten per cent. who experience more or less hardship in getting others to do it for them. Hardly any woman likes to keep house now, it seems; but with improved devices, it is expected that almost all women will enjoy it, and it seems reasonable that both mistresses and maids would work more effectively if work were reduced to a business basis, and the same care and thought given to equipment and labor in the home that is usual in successful business enterprises.

SITTING ONE'S WAY TO SUCCESS

Shrewd politicians, of course, have long been teaching one another how to "sit tight" and "stand pat," but in other circles human beings have been sitting and standing about as they pleased, consulting only the dictates of fashion. Now an organization has been launched to change all of this. The "American Posture League," which has been incorporated in New York State, insists that people should maintain a proper position at all times, and in all places. The League has for officers some of the most prominent medical men and women, educationalists, and hygienists in the United States. Suggestions are to be made in regard to car seats better adapted to the body of the average adult than those now in use, and attention has already been given to seats for school children. On the whole, the aims of the Posture League seem practical enough. Wrong posture is undoubtedly an element in fatigue, and a good posture is more often than not an indication of an alert mind as well as an efficient body.

TO EQUAL NEW ZEALAND

Miss Julia Lathrop, head of the Children's Bureau in Washington, has recently pointed out that New Zealand has the lowest infant mortality rate of any country in the world. This fact is due almost entirely to the activity of the New Zealand Society for the Health of Women and Children, and doubtless similar results could be obtained here. The actual infant death-rate in this country has never been known owing to inadequate birth registration, but fairly reliable estimates show that during the last ten years more than two and a half millions of children under twelve months old have died. Surely in the face of such staggering figures something needs to be done soon, in order that the United States may not lag behind other countries in conserving babies—the most valuable asset of any nation.

DR. ANNIE MARION MACLEAN

Wherever you may go this Summer Vanity Fair will go with You!

NO matter where you may find yourself in the gay outdoor season now beginning, somewhere close to you will be Vanity Fair!

You may, for example, go up to New London in one of the trains that carry thousands to the Harvard-Yale boat race. When your observation car takes its creaking way to the center of the drawbridge, Vanity Fair will be there with camera and sketch book to record the scene.

When through clouds of dust as thick as those which heralded the advancing host of Darius you motor to Meadowbrook for the Polo, there also will be Vanity Fair.

If by chance you sit in the evening on the terrace of the Café de Paris watching the new fashions as they pass to and fro around you in the dusk, Vanity Fair will be at your elbow.

In the gaily dressed throng at the Newport Casino next August—when McLoughlin tries conclusions with one or another of the invading tennis players—Vanity Fair will be ready to take photographs of the matches and of the spectators.

And when you go out on a yacht to Sandy Hook to see the newest Shamrock try conclusions with the newest Defender, Vanity Fair will once more be with you!

BUT, because Vanity Fair will be amusing this summer, do not imagine that it will not at the same time be useful. It will bring you all the practical features that Vanityfairians are quick to appreciate—the New York shopping service, the fashion, the kennel, the travel and the real estate departments. See for yourself; secure to-day a copy of the June number, which you will find both useful and entertaining.

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Write, giving dealer's name, for style booklets.

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Original Models Only

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Your daughter, and you, too, madame, can be outfitted for the summer for less than one-half the price you are accustomed to pay elsewhere and, too, you have that sure and satisfactory feeling that the gown you purchase is a model one. You see no other like it. We have no duplicates.

All the models received by us up to June will be included in this annual reduction sale. For $25 you can buy a charming gown which will surprise you. It has those chic French touches which are so much desired for the distingué effect.

You should call and see them yourself—even try them on. You will not be importuned to buy. We have no catalog because no two gowns are alike

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ANSWERS *to* CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

THE PORCH TEA

MRS. G. G.—I shall be grateful for an answer to the following questions: At an informal tea served on a veranda, when the guests are seated at small tables, where is the tea poured and by whom? Is it correct to leave the serving of it entirely to maids?

Ans.—An afternoon tea on a porch is planned in exactly the same way as if it were to be given in a drawing-room. There should be one table on which are the tea-tray, cakes, and so forth, and at which it is usual for either the hostess, some member of the family, or a guest to pour the tea, while maids pass the cups to the guests who may be seated at small tables. When there is not a sufficient number of maids, young girls in the family or some of the men guests may assist the person who is pouring the tea. The use of small tables which have only a tray-cloth and some flowers on them is a great convenience, particularly to the older guests, and adds, moreover, to the picturesqueness of the occasion.

LINEN AND ITS CARE

MRS. C. B.—Will you please give me a few rules regarding the care of linen, and how it should be washed; and some suggestions about the care of bedding?

Ans.—In the care of linen, be sure in the first place that the linen closet is thoroughly dry and well aired, as linen very soon rots in a damp atmosphere. It is necessary to mend, that is to darn, the slightest hole or thin spot before sending the linen to be washed. Except for a few weeks in the winter, when clothes have to be dried indoors, linen should be boiled, and dried in the sun. The rinsing is the most important part of the washing, for linen that retains any soap becomes yellow and soon wears out. It is a good plan to put away the best linen, which is not in use each week, in blue tissue-paper to prevent it from turning yellow. Starch should never be used in linen. Much of the beauty of damask or linen depends upon the ironing, which should be done when the articles are damp.

In regard to bedding, it is essential to air it frequently in the sunlight except during the extreme heat of July and August. Nothing revives a blanket like a sun-bath. Unless one has experts to wash blankets it is safer to have them dry-cleaned. In fact, some blanket manufacturers do the cleaning in their own establishments, and the blankets can be returned to them for their semi-yearly cleaning.

REPLY TO A WEDDING INVITATION

MISS M. H.—Will you be kind enough to answer the following questions: What is the correct form for answering wedding invitations, and how should a letter to a British consul be addressed?

Ans.—In an answer to a wedding invitation initials should never be used, but the full name should be written out thus:

Mrs. James Henry Brown
accepts with pleasure
Mr. and Mrs. Smith's
kind invitation to be present at
the marriage of their daughter
on such and such a date.

It is not usual to address a consul in any way but the following:

George Smith, Esq.,
British Consulate.

Another detail to be remembered in the matter of correct correspondence is that Miss or Mrs. should never accompany the signature. The full name should be signed, and if the letter is to a stranger, the title Miss may be put in brackets beneath it.

ABOUT NOTE-PAPER AND SMALL SILVER

MISS M. W.—Will you please tell me whether it is correct to use any other than white note-paper and what colors, if any, may be used? Also, will you tell me how the small silver and glasses should be placed upon a table?

Ans.—Pale tinted note-paper is correct. Gray is the smartest tint, though mauve is also used. White is always in the best of taste.

The markings should be rather conventional—that is, it is best to avoid elaborate monograms. Some women have a device of a very individual kind designed for them, but great good taste and originality must be shown in the design.

The simplest and safest form of marking and the most popular to use for the house paper is the address and telephone number at the head of the sheet in plain block lettering.

In setting a table the small silver is no longer all put on at once, if there are to be a great many courses. The forks and knives are so arranged that those to be used first are on the outside. It is quite usual to have the fork and dessert spoon to be used for the sweet course, placed on the plate that is passed before the serving of that course. Glasses are placed to the right of each guest, the number depending upon the wines that are to be served. Always have one glass for plain or mineral water. Liqueur glasses are placed separately, when the coffee is served.

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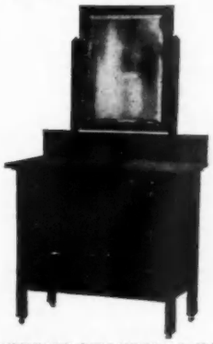

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They are not sold by stores—sold direct to you—delivered Free to all parts of the world.

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Be sure *your* bottle or carafe is stamped *Thermos* on the base

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The Proper Accessory for the Occasion---At Reasonable Cost

Personal Maid's Costume (at Left)
No. 105. Maid's Costume 5 gored skirt, opening front, plain back, high waist line, dainty piping, Gibson waist, Bishop sleeve, French Sateen, Black, $3.00. Mercerized Poplin all shades, $5. French Sateens, plum and all shades, $5. Mohair, $6.50 to $12. 34 to 44 bust measure.
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No. 104. Of striped Seersucker, 5 gore skirt, opening on side. Waist plain, and opening down front, Bishop sleeves, $1.50 to $2.50, 32 to 44 bust measure.
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An individual hanging garden grows within the hollowed shell of one of the large, long-necked gourds

Without its long neck, a gourd of this variety forms a flower holder which simulates Indian pottery

GUIDING *the* GOURD

Clever Shaping of Growing Gourds Constrain This Source of Primitive Water-bottles to Serve the Purposes of Ornamentation as Well as Utility

THE old-fashioned garden gourd offers great possibilities for ingenious treatment, and so many and varied are the uses, decorative or practical, to which it is adapted that its comparative ostracism from the American garden is surprising. Not only can the gourd itself, in its many eccentric shapes and sizes, be utilized for many interesting purposes, but the vine with its luxuriant foliage is an asset to the attractiveness of any garden, as well as a source of shade and coolness in the summertime.

AN AMATEUR CRAFTSWOMAN

A few years ago, one clever gardener decided to experiment with gourds. She sowed gourd seeds along her garden fence and around her porches, choosing for her planting many different varieties, from the big, long-necked and the huge, bowl-shaped kinds, to the cunning, miniature ones that are the delight of children as playthings. In the autumn, when the gourds were mature and dry, she harvested a mighty assortment of shapes and sizes, and during her spare hours, she fashioned them into unique and attractive flower holders, fruit baskets, bowls, dippers, and water jugs. When friends came for a chat in her charming outdoor living-room with its rustic benches, fountain, huge oaks, and a cool wall of mountain ferns, the fruit or cakes served in the quaint old gourds made a pleasant innovation in tableware, and added not a little to the happy informality of the occasion.

Tying a cord about the middle of a gourd as it grows produces odd and often symmetrical shapes

This amateur craftswoman found great interest and recreation in thus raising her own dishes and bouquet holders and making them suitable for the various uses of the outdoor living-room. Her friends, appreciating the oddity and originality of the scheme, were enthusiastic, and eagerly tried their hands at gourd raising. So it happened that within this little circle of friends and acquaintances, gourd raising became a fad, and much amusement was found in a good-natured rivalry as to who should produce the most complete and original set of rustic tableware and decorative pottery.

The inspirer of this enthusiasm for gourds planted her seeds in the early spring in well-spaded, well-fertilized ground, and gave them abundant irrigation throughout their growth. Sunny spots were selected for the planting, for gourds thrive best in the open spaces; planted in shade they are apt to be stunted and unproductive.

GROWN WITH ART

These vines produced bountifully, and they were rich with foliage during the hot summer when shade is so desirable. No other plants or vines were allowed in the gourd beds; otherwise there would have been danger of hybridizing. One small

(Continued on page 12)

V1901—Latest collar of French organdie, finely hemstitched, tucked and trimmed with black satin bow. Will give new effect to blouse or dress. Maurice price $1.00

V1902—Novelty belt of heavy bengaline silk roman stripes, lined with silks of contrasting shades. Buckle of self material. Maurice price $1.95

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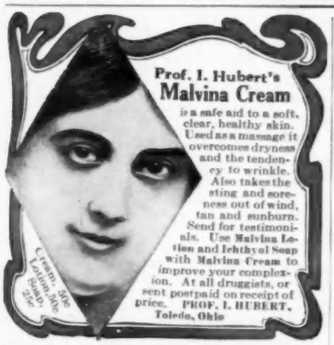
V1904—Blouse of batiste having the long drop shoulder-vest, collar and set-in embroidery panels of organdie trimmed with val and cluney laces, embroidered scalloped edged trims collar and vestee. Maurice price $2.00

V1903—Blouse of imported painted chiffon, white ground with rose, corn, lavender or blue flowers, lined throughout with fine netting. Medici collar, neck ruffles and sleeves of French netting. Silk buttons and long silk novelty tie strings. Maurice price $5.00

V1905—Blouse of voile; lapels of embroidered voile and trimmed with Venetian effect lace; vest, collar and cuffs of organdie edged with picot edging. Maurice price $2.00

V1906—Blouse of crêpe de Chine; collar, cuffs and set-in vest of lawn novelty glass buttons trimmed front; shown in flesh, maize, white, peach. Maurice price $2.95



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Kurlfix eliminates curling irons and hair nets—produces beautiful curls that are little affected by dampness or wind. Indispensable at the seashore, or for dancing or motoring.

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FRANK DeK. HUYLER, President

Ask for Huyler's Cocoa and Huyler's Baking Chocolate at your grocer's

GUIDING *the* GOURD

(*Continued from page* 118)

bed, however, was set aside for hybridizing the gourds, and by planting a number of varieties thickly in this bed for a few seasons some odd results came about. This small bed was a sort of matrimonial agency, where marriages between aliens were happily made, and it was interesting to observe the type of offspring of these garden unions.

While some of the gourds were growing and forming, experiments were made by tying heavy, soft cords tightly round them in the middle, or at one or both ends. This made the growths bulge on either side of the cords, and in this way fantastic shapes were obtained. This method of treating gourds is a favorite with the Japanese and Chinese, who make from the gourds water-bottles often decidedly grotesque in form.

A simple hanging vase for the veranda is to be found in the long, slim gourd

THE AUTUMN GARNERING

All the larger gourds were securely fastened to substantial supports to prevent their rubbing and chafing in the wind, and none were allowed to lie on the ground, as in that case one side is sure to become dampened and decayed. All were left on the vines until they were perfectly dry and hard, and until all the leaves had fallen and had either been blown or raked away. The gourds had an odd appearance, hanging alone on the bare vines, like strange swinging gnomes of the garden. When thoroughly matured, they were clipped off with sharp pruning shears, and the work of decoration was begun.

By using a small sharp saw, the sides, the bottoms, or the tops of the gourds were cut off, thus turning them into receptacles of the shape desired. Long, trough-shaped gourds, cut in half lengthwise, made attractive fruit holders, and one of them hollowed out and fitted with little, white sails, was the delight of the small children who set it afloat on the fountain pond in the garden, or sailed it up and down the bathtub. The long-necked varieties, with the tops cut off, made pretty hanging flower holders or water-bottles for the veranda. By rubbing with fine sandpaper, and adding a coat or two of brown varnish, a rich color and finished appearance were given to some of the gourds, and their life was lengthened.

Another use for the larger, long-necked gourds was the making of bird houses. A small opening was cut in the side, large enough to afford the songsters comfortable access. A pole ten feet high with a cross-bar at the top was put up, and four gourds, two on a side, were suspended from the cross-bar. Quick-growing vines planted at the base of the pole soon wreathed the bird tenements with greenery. The feathered warblers were quick to realize the benefits of the location, the security from cats, and the delights of a banquet board (also suspended from the cross-bar), on which crumbs were placed each day.

FOR THE PLAY HOUSE

Out of the smaller gourds, charming little tea-sets can be made for the children, and a tray for holding the miniature sets can be sawed from a larger gourd. Another delight for children is the excellent drum which can be made by cutting off the top of a large, round gourd, stretching the green skin of a young goat across the opening, and allowing it to dry. These gourd drums are made and used by the natives of Africa, even to-day.

The nodding yellow poppies of California do not seem incongruous in the bamboo-covered, gourd water-bottle used by the Chinese laborer

White, field forget-me-nots, in a gourd bowl of simple shape, are an appropriate addition to the decorations of the outdoor living-room

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Because of Dandruff and Eczema?

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PARK & TILFORD, New York
Sole Agents

Vogue Prize Contest—Page 124

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Dodo's Daughter

By E. F. Benson

It is Benson at his best, this brilliant tale of English smart folk. *Book News Monthly* says: "The book is brilliantly written; through it all the author is at his best, witty, gay and wonderfully entertaining; the work of a clever man and an artist at the zenith of his powers."

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The frankest, most detailed revelations of the daily living of a New York family of wealth and social position ever put into print. "This is, perhaps, the first consideration from an intimate, personal side of what the cult of millionairism, the 'problem of big money,' means to the individual."

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"One of the few novels of a decade worth reading twice," says the Los Angeles Times of the stirring novel, published anonymously in The Century.

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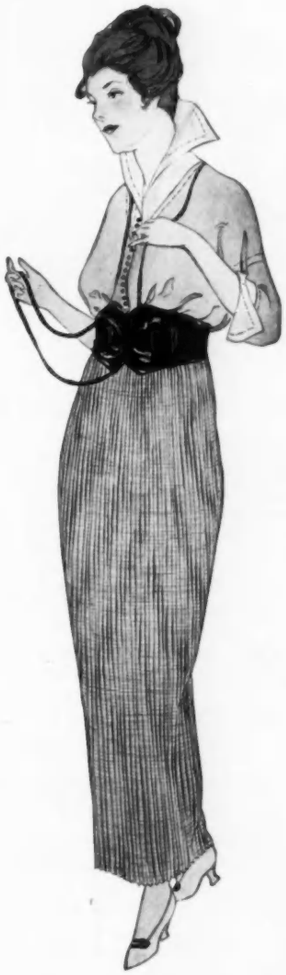
Sports' Costume



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THE SAME STYLE SKIRT, IN OTHER MATERIALS, IS IN STOCK AT PRICES RANGING FROM $4.75 TO $10.

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have been known for many years as one of the most acceptable gifts that can be sent to departing friends. Their popularity has called for greater variety, and this year, in addition to the Regular, (six sizes) Combination and Surprise Boxes (two styles) we offer
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Booklet descriptive of contents sent free on request.
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1839 Seventy-fifth Anniversary 1914

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is recommended for its sheer merit
A hair food never gains popularity from a whim of taste. It must produce results—it must possess sheer merit.
The delicate fragrance of Pétrole Hahn-Vibert enhances its attractiveness, to be sure, but its true appeal is the wonders that it works after conscientious use. It doesn't gloss over the hair. It feeds the roots with natural oil—and the sheen of a glorious, healthful beauty comes with the renewed growth that results. Buy it for its actual worth.

Sizes, $1.50 and $1.00 At leading dealers
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529-549 West 42nd Street New York

IN WOODS *and* HILLS

(*Continued from page 37*)

sleeved with satin. In some of the mountain resorts such a costume is the order of the day for the golfer. The coat to the skirt could be worn over the waistcoat if desired. Oxford ties or shoes with flat heels and rubber soles are generally preferred with such a costume, and a light hat with brim enough to shade the eyes is desirable. In the photograph is shown an éponge hat with a white crown and a flexible brim of dull brown and green plaid éponge.

For warmer weather, a crash skirt, a China silk shirt, and a light Panama hat are smart. To slip on after a game of tennis or golf, or for motoring, a top-coat such as the black and white checked one photographed at the lower right of page 36 is good. The one shown has a particularly well-cut back and is in a nice length.

In the right-hand photograph on page 37 is shown the skirt of an attractive éponge suit, white with a black stripe. It is worn with a mannish shirt of white China silk, with a soft turn-over collar and a string tie. This skirt and shirt, with white, rubber-soled, buckskin Oxfords, would be suitable for tennis, as the skirt could be shortened to fit it for this sport.

Over this suit a plain, single-breasted, belted top-coat of the éponge may be worn for motoring. A new model for such a coat is the one illustrated, which is of yellow suède cloth. It is loose, very smart, and is cut in front, so that it may be buttoned up to the throat. The sailor hat of natural, split straw is faced with black straw and banded with black moire. With either the skirt and shirt, the suit, or the suit and top-coat, this hat looks well, and may be used for general wear or for tennis.

PARIS, WHEN SPRING *and* SUMMER MEET

(*Continued from page 30*)

While strolling through the gardens at Pré-Catelan on a warm spring afternoon, I saw the first lingerie gown of the season, sketched at the left on page 30. It was of black satin with a voluminous overskirt of white, embroidered net; long sleeves of embroidered net were set in at the shoulders with no fulness, and fitted the arm like the skin itself. A girdle of black satin was draped about the hips, and sash-ends, held at the girdle by a small red rose, fell to the bottom of the skirt on the left side.

It is a quaint idea, that of wearing flowers on the backs of gowns, but that is the correct place to wear them—unless, as shown in the sketch on page 29, they are worn at the left of the throat in the angle where the collar meets the revers. The wearer of this rose was dressed in a Premet frock of navy blue taffeta, and the collar and revers were of white batiste bound with narrow black silk braid, all of which made a splendid setting for the dark red rose. Her hat was of one of the new wide-brimmed English varieties; it was in a shiny black straw with an odd fantasy of black paradise posed on the underside of the brim.

THE MARK OF THE CALLOT SŒURS

The costume shown in the middle sketch on page 30 was of black gabardine, and bore every mark of having been designed by Callot Sœurs. The coat opened over a jumper of black satin embroidered in gold thread, and borders embroidered in gold thread finished every available edge, both of jacket and skirt. A long string of large pearls was worn with this somber costume and a new type of watch, like the one described on page 82 of the May 15 issue of Vogue, was pinned high on the left side of the coat. Like the wrist watch this watch was worn with the face out.

The newest white waistcoats—and the smartest waistcoats are white—have pockets, and wearers of these waistcoats use the pockets for fob watches. The newest pocket, in the long, full tunic, is unlike any pocket that we have had for years, and was probably designed by Chéruit, who began the season by placing pockets in most extraordinary places.

The one I saw a few days ago was placed just above the right knee on a black taffeta tunic, and was a pouch pocket; the slit opened horizontally in the skirt. It held a large, old-fashioned gold watch with a hunting case; the watch was attached to an old-fashioned, heavy gold chain which was suspended from the right side of the girdle.

"DID YOU SEE THAT?"

Worth is making dinner gowns with trains that are long enough to meet the requirements of "presentation gowns," but his dance frocks remain extremely short.

"Did you see that?" asked Mr. Worth, as a pretty manikin in a pretty frock of bottle-green taffeta rustled across the salon and began swaying and turning to show off the points of the frock to a group of beruffled Englishwomen in furs, feathers, and lorgnettes. "That" referred to the sleeves which were decidedly mutton leg. They were small, to be sure, but the kimono sleeve of the last few years and the tight sleeve of to-day has so accustomed our eyes to the graceful line of the shoulder that a modest little mutton leg sleeve which stands barely an inch above the top of the shoulder gives a distinct shock.

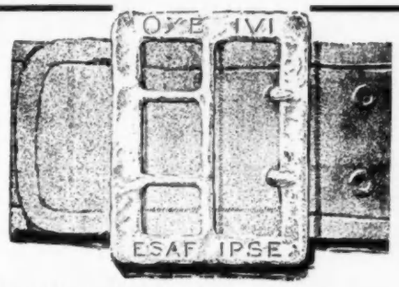
"There," said Mr. Worth, as another manikin swept across the salon like a peacock, trailing lengths of gorgeous black and yellow brocade, "that is an exact copy of a dinner gown that we made thirty-five years ago." I gazed in admiration and recognized that it expressed as perfectly the dress of to-day as it did that of the early eighties.

E. G.

THE MYSTERY OF MYSTERIES

"Mr. Osborne succeeds in baffling the reader pretty completely, and it is almost as much a surprise to him when the knot is untangled as it is to the secret service man."

—*Boston Herald.*



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The modern house is planned for the convenience of its owner, and there is no greater convenience than that afforded by furniture which is built in. This book gives an insight into all the various types of furniture that can be installed, from settles, cupboards, china closets, buffets, etc., up to elaborate linen closets, and sideboards. *Illustrated.* 72 *pp.* 4¼ *x* 6½ *ins.* 50 *cents net, postage* 5 *cents.*

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This efficient and practical little book is intended to be carried in the tool basket for reference in garden operations. It is the latest word in practical gardening books, and is designed to give the gardener definite information where and when he needs it, during the operations of digging, planting, pruning and spraying. Bound in Water-proof and Dirt-proof Cloth. *Small 12mo.* 75 *cents net, postage* 10 *cents.*

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do for the face what my exercises for the body have done for the health and figures of 65,000 women. Results are *quick* and *marvelous.* In six to ten minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor."

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GREAT BEAR
Spring Water
Its Purity has made it famous

LET VOGUE DO YOUR SHOPPING—SEE PAGE 135

PRIZE CONTEST

THIS is the final notice of Vogue's Prize Contest, which closes June 10th. For the best letter on the subject:

"ONE THING THAT VOGUE HAS DONE FOR ME"

Vogue offers a prize of $50. For the second best letter, $25. For the best individual experience with the different departments of Vogue, there will be special consolation prizes of $10 each.

How to Write Your Letter

The contest has already produced a great number of extremely interesting letters. Vogue will publish these, either in whole or in part. In the meanwhile, study the quotations on this page from letters submitted in former contests. They may suggest to you how your own experience with Vogue should be discussed.

What Vogue is looking for is a record of experiences with the following Vogue departments. You may write of them all, or of as many as you please. The letter that is most comprehensive and most interesting will receive the first prize. Anyone, even though she has made use of only one or two of Vogue's departments, is eligible for the special consolation prizes. Here is the list of departments; how many of them have you used?

Seen in the Shops
Paris Fashion Letter
Smart Fashions for Limited Incomes
Advertisements
Answers to Correspondents
Art
What They Read
Fashions in Motoring
For the Hostess
Shopping Service
School Directory
Shoppers' & Buyers' Guide
Vogue Pattern Service
On Her Dressing-Table
The Younger Generation
Seen on the Stage
Music
Furniture and Decoration
The Other Side of Fifty
Sales and Exchanges

The contest closes June 10th. The names of the winners will not be published, as letters submitted may necessarily have rather a personal quality. Cheques will be mailed to the prize winners on June 20th. To facilitate the work of the judges, it is advisable to have your letter typewritten, or very plainly written on one side of the paper. No letters can be returned. Address

PRIZE CONTEST EDITOR, VOGUE
443 Fourth Avenue, New York City

Vogue Patterns

"But the crowning assistance rendered to me by Vogue has been in the 'Pattern Department.' For a time our financial responsibilities have made economy seem necessary. I have some natural ability with my needle, but I could never have turned out the garments I have were it not for your patterns. Many times am I asked where I found my fine dressmaker or bought such a lovely frock. And always I am proud to say, 'Why, buy Vogue patterns and you can do it yourself.'"

Shopping Service

"Vogue only twice has shopped for me, but both times I was delighted. A few years ago Vogue bought for me a clown doll—unlike anything in Baltimore—to be given at Christmas to a child who had everything one could think of. Her mother as well as the child was delighted with the present. The other times was for a massage cream which I liked so well I am still using it and that is nearly two years ago."

Sales & Exchanges

"In due time the Sales & Exchanges Service proved its efficiency, for the dress was a quaint model and one that had all the hall marks of the very latest creation."

Advertisements

"Through the advertisements I have been enabled to secure many articles unpurchasable in this section of the country, from corsets, hats, laces, perfumes, and toilet preparations to furniture and food, and secured these more cheaply than in any other way."

Art

"For instance, the club to which I belong, asked me for a short talk on a prominent young sculptress who was just then being much discussed, and do you know where I found all the material necessary for that talk?—in a back number of Vogue."

Advertisements

"Last but not of the least importance is advertisements. Several months ago I found them of the greatest service. I was living in the Southern part of the Philippine Islands, where my husband was stationed, far from any kind of a shop. A week never passed that I did not order some article advertised in Vogue, always feeling certain it would prove satisfactory as only the best could advertise in such a magazine."

For the Hostess

"Through Vogue I was able to initiate my city hostess into the mysteries of certain dainty sandwiches I had found in Vogue—rather a triumph for one who lives so far from the metropolis."

Answers to Correspondents

"My picturesque home wedding at our old manor house was governed by Vogue's suggestions. The throwing of the bride's bouquet from the porte-cochere was shown in an illustration in Vogue. The luncheon itself was a Vogue menu."

Smart Fashions for Limited Incomes

"By a careful study of Vogue and the use of Vogue Patterns I feel that I have saved $500 in the last three years on my dressmaking bills."

Paris Fashion Letter

"For the last three years, since Vogue has made such efforts to spread before its readers the styles of the French couturiers, I have chosen the suit I thought was becoming and stylish, and then when the New York dressmakers have displayed their Paris models I have found my same suit among them, and with no confusion or hesitation have ordered it at once and have been satisfied and pleased all winter."

Shoppers' & Buyers' Guide

"Four years ago I was enabled through the Shoppers' & Buyers' Guide to buy three articles of my trousseau that I would otherwise not have known of. One was my wedding veil and wreath ordered through a specialty shop, another was a street gown a prominent firm was displaying, and the third a negligee from a quaint little shop that is noted for dainty things."

Answers to Correspondents

"Last spring I wanted a wedding present, for a bride—more a remembrance than a present. I wrote to Vogue and they very promptly and graciously bought me a little sewing case containing needles, thimbles, pins, scissors, etc., the daintiest sort of a thing."

Seen In the Shops

"Seen in the Shops kept me posted where I could find just the right gowns, blouses, top coats and the latest things in footwear. I did not have to run around but went directly to the places where the things I wanted were."

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Many beautiful designs in Blouses are made. All hand-worked.

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They work while you sleep—are absolutely harmless—simple and easy to use. Why allow wrinkles and crows-feet to make you look old?

"FROWNERS" are for the lines between the eyes.

Either **Frowners** or **Eradicators** come in 25c, 50c and $1.00 boxes at drug and department stores—If your dealer cannot supply you we will mail, postpaid on receipt of price.

B. & P. CO., (Two Women)
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Hair Coloring Specialist

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Is a Pleasure and Delight

It Cleanses the Hair and Scalp so Thoroughly, so Completely, so Satisfactorily—and yet so Easily and Gently.

Your Hair Dries Quickly Without Streaking

You never saw such an abundance of fine, rich, creamy, cleansing lather as Canthrox makes. It removes every particle of dust, oil and dandruff—relieves itching scalp—and leaves the hair bright, soft and fluffy.

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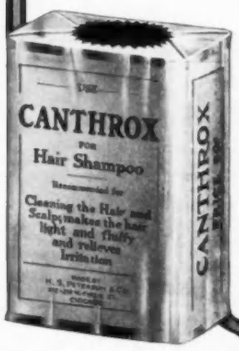

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Nevertheless a single drop of Dralle's Illusion goes farther and keeps its fragrance longer than many applications of apparently less expensive perfumes.

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Only Druggists, Dealers and Department Stores for the very best trade carry Dralle's Illusion. It comes in beautiful cut glass bottles with elongated drip stoppers, in polished wood case.

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Sole Representatives for the United States and Canada

A Smart Afternoon and Evening Frock

of **chiffon voile.** Soft blouse of net under a blouse of voile, bound with messaline to match, draped in surplice effect. Flare tunic of skirt bound with fold of messaline to match with waist. Dress finished with a deep girdle of messaline. Colors: Ivory, white, pink, light blue, peach. Copenhagen, Nile, lavender.

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Send only 10c today, for liberal sample, sent postpaid. Results will astonish and delight you. Include dealer's name.

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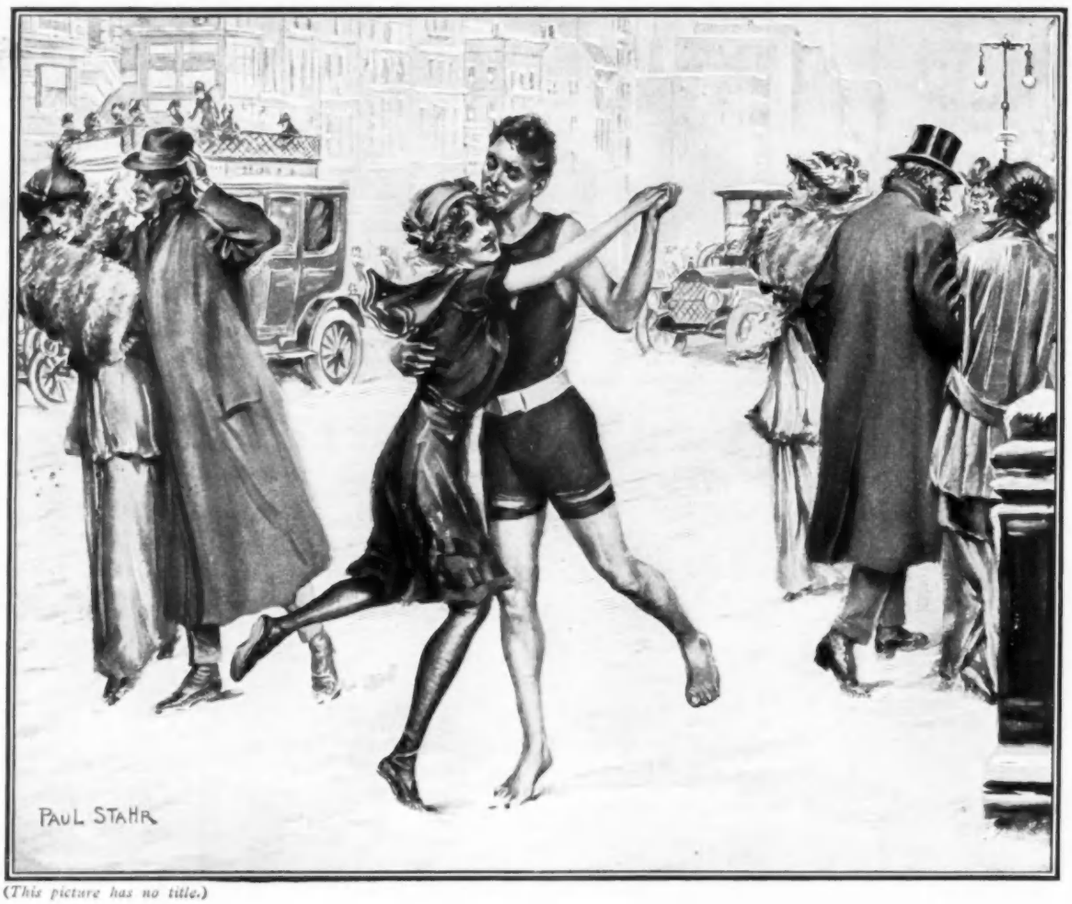

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The current issues of LIFE contain full information about the conditions of the contest.
It is not necessary to be a subscriber to LIFE in order to compete. The contest is open to everyone.

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On June 2 will be issued the Great Feminist Number of LIFE. If you are in doubt what a Feminist really is, get this number and be more in the dark than ever

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A NEW BOOK JUST PUBLISHED

Most women are very definitely in need of some sort of simple and suitable exercise that can be done in the home, without apparatus, if necessary.

This new book by Florence Bolton, A.B., formerly Director of Women's Gymnasium, Stanford University, outlines and pictures an excellent series of plain, practical exercises, adapted to meet the peculiar requirements of women.

The combination of different exercises includes many for reducing flesh; and others bound to result in the securing and preservation of a full, rounded, graceful figure.

Physical Grace and Power

The book should be useful to Physicians in prescribing exercises for their patients, to teachers of gymnastics for class and private work, to the college woman who has left gymnasium days behind, and to EVERY WOMAN, EVERYWHERE, who desires PHYSICAL GRACE AND POWER and the mental satisfaction consequent upon both.

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12mo. Cloth, numerous half-tones and diagrams, outlining the movements, $1.10, postpaid.

SIGN AND SEND US THIS COUPON TO-DAY

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Gentlemen:—

Please send me, carriage charges paid, a copy of the first edition of "EXERCISES FOR WOMEN" for the enclosed $1.10. If the book is unsatisfactory I may return it within ten days, and you will refund the amount I have paid. (VOGUE-3)

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For some interesting facts on Vogue's three kinds of patterns see page 128

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HAVE your fine rugs made to order, not cheap stereotyped fabrics, made in unlimited quantities; but rugs that are *different* and sold only through exclusive shops. We are only too glad to submit sketch in color to harmonize with surroundings of the room. Woven in selected camel's hair in undyed effects or pure wool in any color tone. Any length—any width—seamless up to 16 feet. Order through your furnisher. Write us for color card—to-day.

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The dress of today is essentially from the past—bustle in effect, but the drapery is responsible for this effect—and the natural figure lines take the place of the curved waist. This is what brings it up to date, and makes the style so fascinating.

You will always find

The Redfern Lady

costumed in the most advanced fashion. Carefully note—your size is immaterial—since there is a Redfern to delineate the beauty of the natural figure for every type.

A Redfern is authentic corset style.

Wherever

Redfern Corsets

are sold—and they are sold practically everywhere—your model will be properly selected and carefully adjusted by an experienced fitter.

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Six New books written by eminent Professional men and women, with introductions to each by Rev. F. B. Meyer. They deal with the fundamentals of the sex problem, and impart in clear and inspiring language an abhorrence of all that tends toward the slightest lowering of the highest sex ideals. Necessary, practical guidance which every American should have.

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You Can Weigh Exactly What You Should

You can—*I know* you can, because I have *reduced* 32,000 women and have *built up* that many more—scientifically, naturally, without drugs, in the privacy of their own rooms.

You Can Be So Well!

—If you only knew *how* well I build up your vitality at the same time I strengthen your heart action; teach you how to breath, to stand, walk and relieve such ailments as

Nervousness, Torpid Liver, Constipation, Indigestion, Etc.

One pupil writes: "I weigh 83 pounds less, and I have gained wonderfully in strength." *Another says:* "Last May I weighed 100 pounds, this May I weigh 126 and Oh! I feel SO WELL."

Won't you sit down and write now for my FREE booklet? Don't wait, you may forget it.

I have had a wonderful experience and I should like to tell you about it.

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Miss Cocroft is a college bred woman. She is the recognized authority on the scientific care of the health and figure of women.

Why Take Chances?

If you subscribe to Vogue, give us at least three weeks' notice of your summer address. If you do not subscribe, arrange now to have Vogue follow you!

Vogue Fashions for the Beach

No. 2603/12—Pattern of suit, including knickerbockers, $1.00.

No. 2599/12—Pattern of suit, including knickerbockers, $1.00.

GO into the water as you go into your drawing room—serene in the knowledge that you are smartly and becomingly attired.

With the aid of a Vogue Pattern, your dressmaker or seamstress can reproduce exactly what will be worn at Trouville, Newport, or Southampton, and wherever you bathe in still water or surf your pleasure will be doubled by *knowing* you look well.

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The well cut outing suit, pattern number 2332-33/12, is ideal for mountain climbing, tennis, golf, riding and boating. For climbing or riding, the front edge of each side is buttoned to the back to make a divided skirt. Pattern number 2498/12-99/12 shows a sport suit suitable for linen, crash, French flannel or white corduroy. Waist and skirt patterns of these two models, 50 cents each.

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Tommy Asks for A Square Deal

HE lives in New York's stuffy tenement district, the most congested spot in America.

No trees, no grass, not even a whiff of fresh air,—in the only world Tommy knows. Ash cans are his background, and the rattle and roar of traffic his environment.

Tommy's widowed mother is broken with worry; his sisters and brothers are as pallid and frail as he. The winter struggle has sapped their vitality.

They need to breathe something pure and fresh,—a taste of sunshine and outdoor freedom,—an outing in the country or at the seashore.

But between Tommy and his needs stands poverty, the result of misfortune. He must suffer just as if it were all his fault.

And that is why Tommy appeals for a square deal. Nor does he wish you to forget his mother, or his "pals" and their mothers,—all in the same plight.

This Association every summer sends thousands of "Tenement Tommies", mothers and babies to the country and to Sea Breeze, its fresh air home at Coney Island. A dollar bill, a five dollar check, or any amount you care to contribute, will help us to answer Tommy's appeal.

Send contributions to Robert Shaw Minturn, Treasurer, Room 200, 105 East 22nd Street, New York City.

SUGGESTIONS

A lawn sociable by your class, Sunday School or Club.

A card party at your summer hotel or camp.

A subscription among your friends.

NEW YORK ASSOCIATION FOR IMPROVING THE CONDITION OF THE POOR

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Top of sheer voile in stripes or embroidered figures. Bottom of harmonizing or contrasting cotton ratine; extremely smart costume, specially priced in regular sizes only $30.

RIPPLE COAT in gaberdine or serge, silk lined—collar and facing charmeuse, blue, black or white $50, or silk $60.

All Spring model suits, gowns and wraps radically reduced.

B&G

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32 W. 32ND ST. NEW YORK.

Don't Miss It!

The June issue of HOUSE & GARDEN fits its title "like a glove." It celebrates June in the house and in the garden so harmoniously that it seems to be a message of the season itself. To add to its timeliness, June is the occasion of one of the four big special numbers of this magazine.

SUMMER HOME NUMBER

House & Garden

For the short-time vacationist, and for the family spending an entire season in the country, this issue is of the most direct and practical value. It tells of homes whether in the mountains, country, or at the seashore, that are best adapted to summer places, with many surprises in the way of attractive, low-priced houses. Picturesque bungalows, mountain camps, remodeled farmhouses, attractive cottages, and many other temporary abodes are fully shown in authoritative text and many pleasing pictures.

An Adirondack Camp—all the comforts of home in a rustic camp are depicted by a well-known architect.

The Man-Made House tells of a home built on a rock promontory overlooking the sea.

A Small Country House is pictured showing how even the most modest home can have all the conveniences of a city apartment.

The Seventh Bungalow is told about by a man who had already built six and learned something from every one of them.

The Outdoor Living Room and the Sleeping Porch are two articles fully descriptive of their important titles.

Bringing Summer into the House shows how the interior of the suburban home can be made an intimate part of the breezy outdoors by the use of sunshiny fabrics and inviting furniture. Then there is a very necessary article on

The Garden for the Temporary Home, which shows that a garden, even though late in starting, can be made to blossom and yield its fragrance this year.

These are only a few of the special articles in addition to the regular Garden, House, and other Departments which appear every month in this comprehensive magazine for the home-lover.

SPECIAL INTRODUCTORY OFFER

The Summer Home Number is 25 cents, the same as all other issues of HOUSE & GARDEN. It may be obtained at your newsstand or bookseller's, or direct from the publishers. But to be sure of getting your copy and also other important issues which will appear during the next few months, we make the following special offer to readers of Vogue: HOUSE & GARDEN is regularly $3 a year, but if you will fill out the attached blank and return it to us with only $1, we will enter your name for a full six months' trial subscription, which will carry you right through the summer season and also include the Fall House Furnishing Number.

CUT THIS OFF AND PIN A DOLLAR BILL TO IT.

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Gentlemen:—

I enclose $1. Please enter my name for a trial subscription of six months to HOUSE & GARDEN, beginning with the June Summer Home Number.

Name .....

Address .....

V

Reduced Illustration from The House Beautiful

The Magazine for Home-Lovers

THE HOUSE BEAUTIFUL

A magazine devoted to higher ideals in Home-making—the exponent of eternal betterment in the essential things that enter into one's every day environment. It teaches the gospel of comfort and utility combined with the greatest degree of beauty and harmony. It treats the subject of Home in its largest sense—the site, the building, the decorations and the grounds.

Practical, useful, helpful—a preceptor and guide to all who recognize Home as the centre of things worth while. A few subjects treated in June issue:

Summer Wall Papers.	The House Convenient.
The Kitchenette—Why Not?	Garden and Orchard.
A California Bungalow.	Furnishing the Little House.

Six Months for One Dollar

Yearly subscription price, $3.00. As a Special Introductory Offer to new readers, we will send THE HOUSE BEAUTIFUL for Six Months for $1.00; and also present you with THE HOUSE BEAUTIFUL PORTFOLIO DE LUXE, a collection of art color plates picturing and describing a series of unusually attractive interior effects.

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The House Beautiful, Date.....

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Asbestos Table Pad

of especially prepared asbestos, covered with heavy double faced cotton flannel, is made for round, square or oval tables. It folds into convenient size to be laid away and special sizes can be made to order.

These mats also come in 5 to 18-inch sizes, round, square or oval.

Write for Booklet.

Kerney Manufacturing Co.

153 W. 62nd St. Chicago, Ill.

YOU NEED VOGUE THIS SUMMER

In Paris, the avenues are already gay with the midsummer mode. The Champs Elysees and the Bois are veritable streams of color, where the best creations of the Paris makers have already come into their own. Vogue is there gathering the fashion information that will be presented in each of its summer numbers, and Vogue is also at every smart summei resort, on the continent and in America. The results of Vogue's travels will appear in the four remarkable summer numbers that follow.

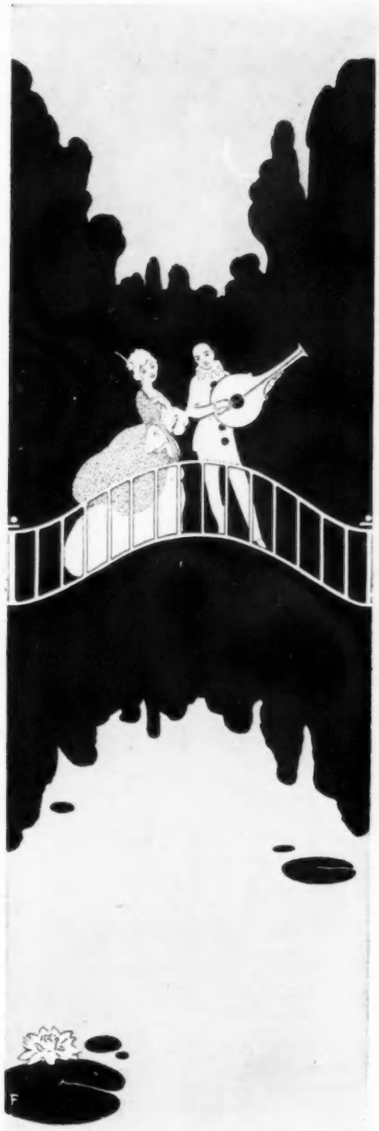
Two Cosmopolitan Numbers

EUROPEAN & TRAVEL JUNE 15th

In addition to its midsummer fashion news, this Vogue has even more than Vogue's usual cosmopolitan flavor. Whether you are a traveler-in-fact or a traveler-in-fancy, the European & Travel Number will bring you both the entertaining and the practical side of all the most amusing places on the other side.

LONDON & PARIS SEASONS AUG. 1st

News and photographs not only from Paris and London, but Deauville, Ostend, and all the other smart watering places, including our own. The pictures in this number will show the actual gowns, hats, parasols and all the accessories worn by women prominent in international society.



Two Utilitarian Numbers

HOT WEATHER FASHIONS JULY 1st

Whether you are going to spend the summer where society is or where it is not, you will find in this Vogue a host of suggestions on summer dress ranging from the simplest shirtwaist to the most elaborate evening gown. Correct sports clothes will be given much space.

HOSTESSES JULY 15th

A most helpful number to the summer hostess, telling her how to arrange everything for pleasant midsummer occasions indoors and outdoors. The newest eatables and drinkables, also gowns and hats for the hostess and her guests—a postscript to Vogue's summer fashions program.

Would you risk the loss of all these numbers—or even of one of them? If you are a subscriber, remember that the post office does not forward magazines as it does letters. Therefore, do not change your address without giving Vogue three weeks' notice.

If you do not subscribe to Vogue, you might arrange with your newsdealer to have the next four numbers follow you; unless, of course, you are quite sure that the summer newsdealer will have them. Usually he will be able to make quite sure of it if you give him warning in advance.

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Twice a Month

VOGUE
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$4 a Year
Twenty-four Numbers

Vanity Fair Has a Useful Side

Perhaps you have always thought of Vanity Fair as a butterfly among magazines. That it has a distinctly useful side has possibly never occurred to you. Primarily, Vanity Fair is cheerful, informal and amusing. Also, it is useful and serviceable. For instance, here are three of the interesting services which you will find in June Vanity Fair, now ready, and in all of the other numbers:

"Where to Live"

YOUR summer home, where shall it be? Vanity Fair answers this question with many pages of summer homes offered for sale and rent by leading agents and private owners. You may find exactly what you want in the June number. In case you do not, you can write to Vanity Fair, and all the trouble of looking up properties in a desired location will be taken out of your hands. This applies to both big and little places.

Vanity Fair has already helped its readers to find houses, ranging from a simple little cottage on Cape Cod to a large country place on the North Shore of Long Island. Perhaps your turn will be next—will you let Vanity Fair assist you?

"The Dog Mart"

"THE Dog Mart" of Vanity Fair is a dog show in itself—an exclusive show where the best breeders in America, month after month, tell you about their most interesting dogs. Not every kennel, by any means, is invited to appear in Vanity Fair. Those that do appear are known personally to Vanity Fair's editors, and are recommended.

Whether you want a house dog, a pet for the children, a lap dog or a field dog, or a dog that can win a blue ribbon, one of these kennels can supply him. And if you have any difficulty whatever in making your selection, Vanity Fair will advise you—a letter on any subject concerning the choice or the care of dogs will be answered without charge.

"Travel Bureau"

WHERE do you want to go? Is it to London—to Calcutta—to Atlantic City—to Maine? No matter where, there are time-tables to look up, hotel rooms to reserve, tickets to buy, clothes and luggage to find. In fact, a swarm of greater or less annoyances may take away some of the pleasure of the trip before you find yourself on board the train or steamer.

Vanity Fair will save you these annoyances. It will look up your trains, buy all tickets, advise you on hotels, tell you what clothes to take—will even buy the clothes and luggage for you, if you wish. If you haven't decided where to go, Vanity Fair will help by furnishing information about any place in America and Europe—or any other part of the world, no matter how remote.

These are but three of Vanity Fair's services. Space forbids more than the mention of such things as its shopping service, its sportsman's calendar, its excellent automobile department. As to the dress question, Vanity Fair offers two big fashion departments, respectively, masculine and feminine. And there is also the great Vanity Fair advertising directory of the smartest shops and most original manufacturers in the country. Remember that Vanity Fair is useful as well as entertaining; read the June issue and see how much it offers you.

Vanity Fair, 449 Fourth Avenue, New York

RICHARD HARDING DAVIS

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A SERIES OF ARTICLES WHICH WILL FORM A COMPLETE STORY OF THE

MEXICAN SITUATION

In the JUNE NUMBER:

THEODORE ROOSEVELT

In the

BRAZILIAN WILDERNESS

Recent dispatches announce that Colonel Roosevelt has arrived at Manaos, at the end of his journey, after some wonderful experiences.

In the June number he tells of the last stage of the journey to "The Headwaters of the Paraguay," of the wonderful bird and animal life, his hunting experiences. The specimens of birds and animals obtained will be among the rarest in the collections of the world.

Short Stories you will read and talk about: "Every Move," by Gordon Arthur Smith. A very modern story with an intensely dramatic ancient plot and an up-to-date surprise. Illustrated by CASTAIGNE.—"The Lifting of the Burden," by Edith Rickert. The story of a great sorrow and its healing in a great hope.—"The Dominant Strain," by Katharine Fullerton Gerould. A story of a great money king and a disappointing son.—"The Quality of Mercy," by Simeon Strunsky. Mr. Strunsky tells a rattling story of a college athlete, and "Old Man Tillotson," Professor of Greek, who saved the track and field championship for their college.—"The Trick of the Voice," by E. W. Morse. A story of an old Civil War veteran in an Italian background.

Upland Pastures described by Walter Pritchard Eaton. Pictures in color by Walter King Stone.

By Henry van Dyke "How Spring Comes to Shasta Jim"
By Olive Tilford Dargan "Old Fairingdown" Two poems of special distinction.

Chamois Hunting in Switzerland
Sport in the High Alps. Illustrated by A. B. Frost.

Concerning Conversation
By Brander Matthews. Suggested by the comments of an English critic.

"A Patriotic Pilgrimage" to the home of Washington's ancestors, Sulgrave Manor, and to the home of Benjamin Franklin's ancestors in a near-by village, by Anne Hollingsworth Wharton. Illustrated.

In *The Field of Art:* "Sir John Tenniel," the Famous Punch cartoonist, by Frank Weitenkampf. Illustrated.

Subscriptions to Scribner's Magazine may begin with any number. The subscription price, $3.00 a year, is everywhere maintained. Remittances by draft, express or postal money order, or in currency if sent by registered mail. No extra charge for Canadian postage. For other countries in the postal union single subscriptions $4.00.

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"If any contemporary book can be called a classic, surely 'Penrod' may be ranked among the immortals of American boy life in our literature."—*New York Press.*

PENROD

By Booth Tarkington

Author of "The Gentleman from Indiana," etc.

Harold McGrath says:—

"Best stuff Tarkington has yet done. Takes you back to 'one old cat' and 'hub' and pilfered grape-arbors."

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" 'Tark' has created another immortal boy to stand with Twain's 'Tom Sawyer,' Aldrich's 'Bud' and that's all I can say. But give Booth Tarkington a tip—never let 'Penrod' grow up! We need him immortally boyish,—so few immortal boys." Illustrated by Gordon Grant. Net $1.25.

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" 'Vandover and the Brute' has filled me with enthusiasm. Next to 'McTeague,' it seems to me to be the most virile and straightforward thing that Norris ever did. It keeps on a plane of extraordinary reality. It is a long while since a novel has made so powerful an impression on me . . . . . And the manner of the conclusion is perhaps the best thing in the book." Net $1.35.

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By the Author of "Lord Jim," "Youth," "Twixt Land and Sea," etc.

New York Times Says:—

"Flora de Barral conquers her place in it by chance, as must be with such sorely wounded souls. Although we never see her face to face throughout the story but only reflected, now in this mirror, now in that, she is one of the most appealing heroines in modern fiction."

"The plot of 'Chance' is genuinely dramatic, as life is. Lifelike, moreover, is the quiet manner of its outworking expression. Mr. Conrad respects life too deeply to play cheap tricks with it, and he knows that in real life the tragic climax rarely develops in conventionally tragic manner."—*Chicago Record Herald. Net* $1.35.

ADE'S FABLES

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